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feel better, look great!

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your best colors for fall

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terrific casual clothes

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amazing Saint Laurent...
the fashion message
women want

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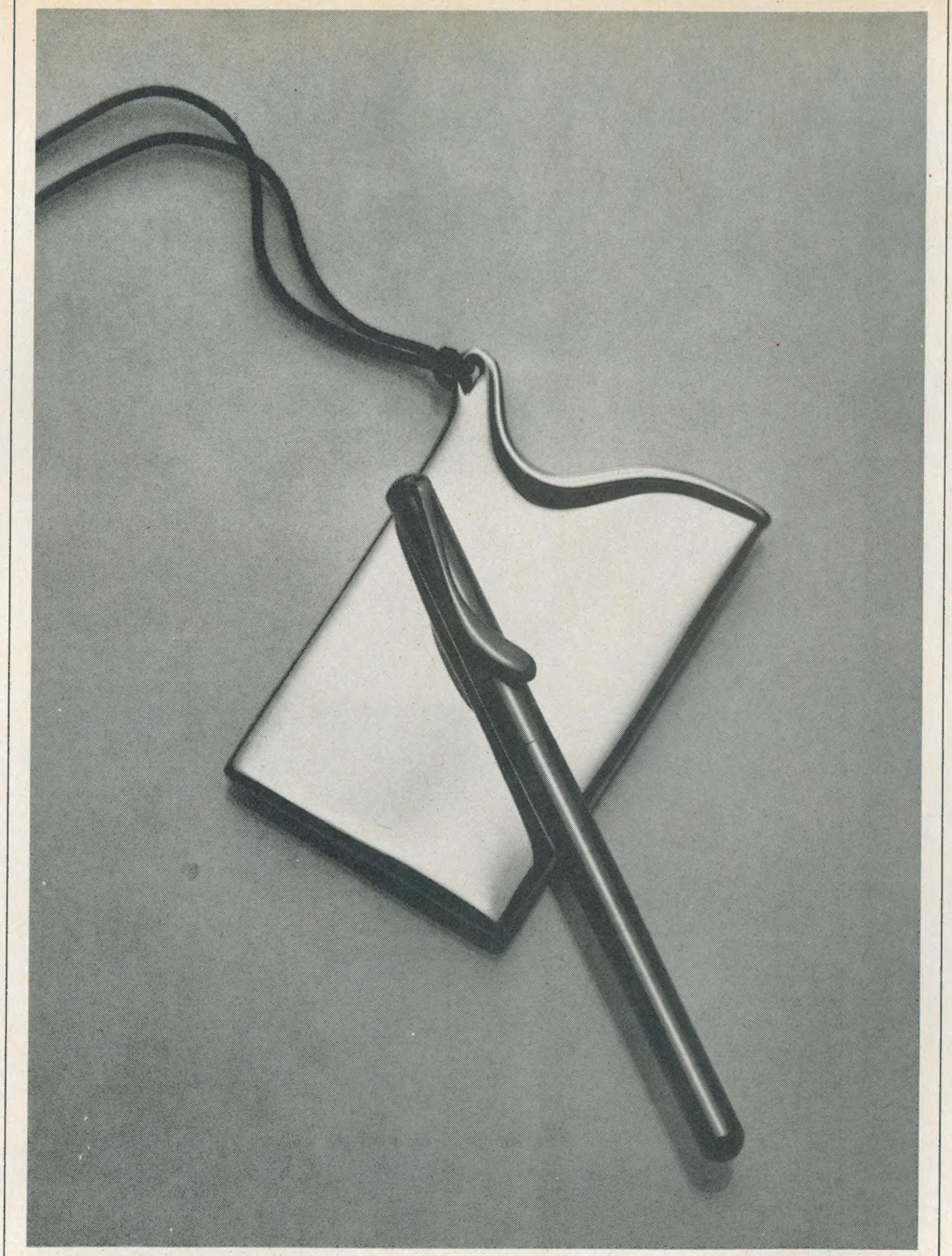
ON THE PLAZA IN NEW YORK



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# The personal edit

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OUR LACE ROMANTICS

FOR THE GRANDEST

EVENINGS OF ALL

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*DAZZLING DIAMOND EARRINGS*

*A GOLD-TONED MINAUDIERE*

*THE NEW PALE LEG*

*THE BLACK SATIN BOW PUMP*

OSCAR DE LA RENTA'S

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(INCORPORATING VANITY FAIR)

# VOGUE®

## october

1980

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Since early last year, we've been busy capturing, in true Bloomingdale's style, the spirit and substance of an entire nation—the People's Republic of China. Each of our stores has been uniquely transformed to reflect the incredible journeys, discoveries and treasures we so want to share. Herewith, an inkling of what awaits.

### REFLECTIONS OF CHINA

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A faithful reproduction from one of the most beautiful gardens in all China.

**Our Model Rooms '8O:**
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**Imperial Court Collection:**
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### OUR CHINA MARKETPLACE

**The Friendship Store:**
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**The People's Market:**
Brimming with exotic textures, woks to willow baskets.

**Three Pools Mirroring the Moon:** A trove of oppulence, handknit cashmeres to embroidered silk blouses.

**We salute Pan Am,** the original airborn pioneer of the Pacific and thank them for flying us all to the Gateway to China.

**Sept. 24** bloomingdale's **Nov. 6**

# Frank Masandrea

Gilted black magic...
wisps of midnight crepe, sheer chiffon...
asymmetrical glamour with golden touches at the shoulder and feet. Studio III.

SAKOWITZ

HOUSTON AMARILLO SCOTTSDALE

CHLOÉ
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A DIVISION OF MARSHALL FIELD & COMPANY

regina kravitz designs this black tissue faille evening dress in sizes 4-12. 124.


# ann taylor

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*For many, Revillon is an ideal. Of imagination transformed into reality. Of design conceived as the purity of shape...and shape realized! as the most glorious furs are worked into magnificent silhouettes. And now, Revillon is the future— a modern perception of these great flaunts of luxury re-born with a heightened sense, an inventiveness, a versatility and appeal fresh and exhilirating. Here, the slim silhouette of the lavishly collared coat...of natural grey Russian broadtail. In the Revillon Fur Salon... where we are all the things you are,*

Revillon
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# BONWIT TELLER

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morning scent for
evening. An audacity
custom as next Friday
night at Maxmilian. An
amazing and romantic
as Pierre Cardin Epaint
sees a woman
combining the
opposition of
gleaming jacket and
trousers, the femininity
of Victorian-style blouse
and velvet
cummerbund. There
are no limits to these
possibilities, this kind of
total
sportswear

Chicago Oakbrook Philadelphia Jenkintown Boston Troy Palm Beach

# BONWIT TELLER

Sterling, a softly glowing attitude perfectly suited to day. Individual pieces by Liz Claiborne that add up to something much more. Inventive, witty, wearable. Slouchy cardigan jacket and very alluring wrap skirt. The impact of white stripes on a body-close knit camisole. A new, easy glamour that also travels from day into night. Superb simplification: It must be Bonwit. Sportswear

Beverly Hills Manhasset Scarsdale Short Hills

Scoundrel.

# A major new disturbance. From Revlon.

Perfume. concentrated cologne. concentrated cologne spray.

© 1980, Revlon, Inc. Gown: Michaele Vollbracht. Jewelry: Harry Winston

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Lillie Rubin

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one for Dayshines, one for Nightshines.
NOTE: The cases are smaller, but the lipsticks aren't.)

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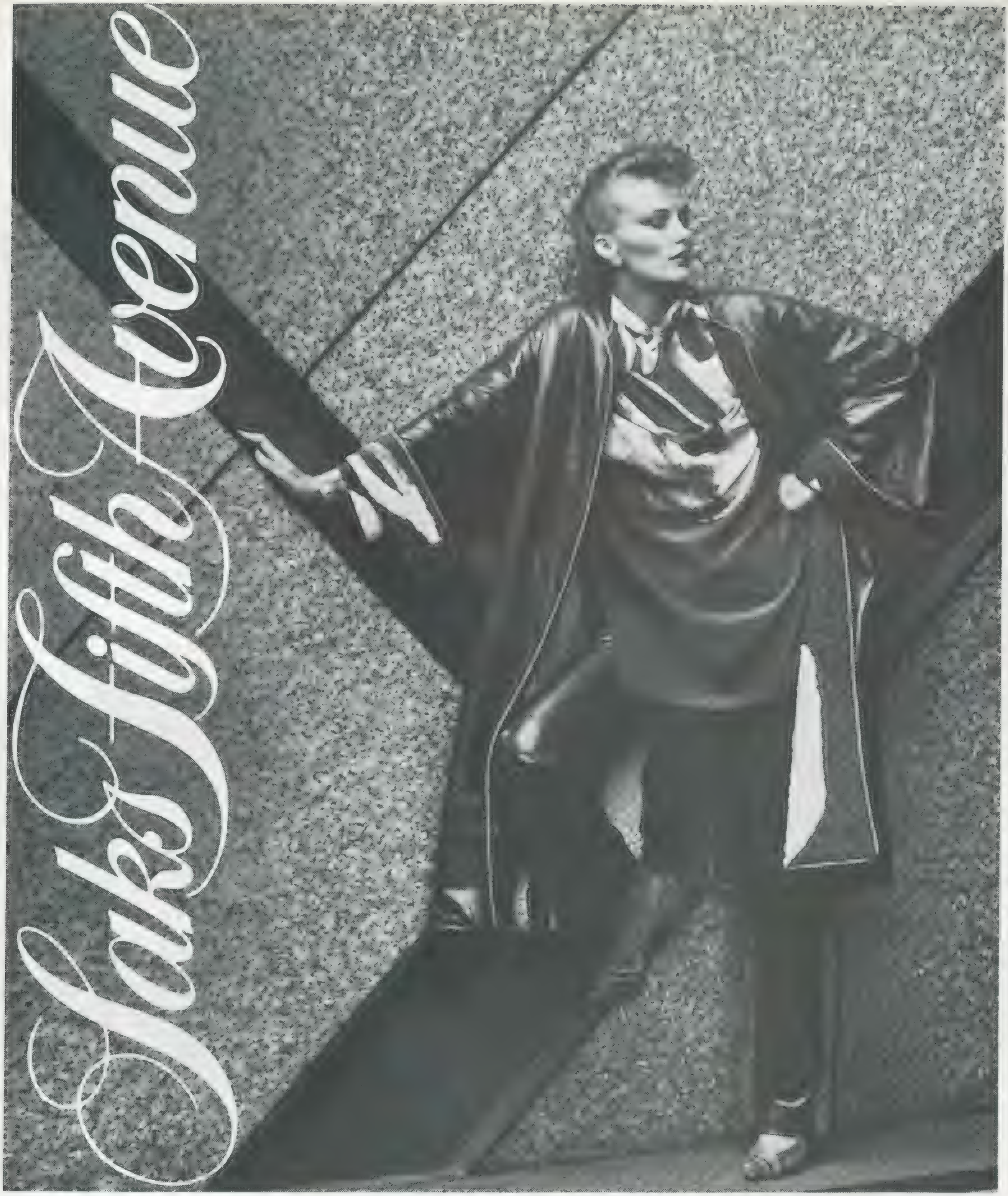
© 1980 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Ferrara for Whiting and Davis Necklace: Lisandro Sarasola Earrings: Fiorucci

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*What could be thought of as opposing forces—of textures, attitudes too dissimilar—are now married in one dramatic silhouette by Michaele Vollbracht. And thoughout, the strength of challenging this conflict, of conquering this new frontier, is keenly felt. The kimono coat; a wide-sweeping throw of supple leather that unfurls! revealing a lining of quilted silk emblazoned with equine abstracts. A print—a force—mirrored once again in the longer silk tunic blouse, accented by leather and silk crepe de Chine tuxedo-striped pants. All, for sizes 6 to 12. In American Designers Collections ...where we are all the things you are.*

Blass Active
Bill Blass
Bill Blass Active
Bill Blass Sportswear
Bill Blass Sportswear
Bill Blass Sportswear

Ms. Hutton is wearing Skyline Plum on her lips and nails, Plaza Plum and City Lights on her eyes. Evening gown by Tracy Mills

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bright with foam, America shows its true colors.
Colors with a strong constitution. Proud colors. Young colors.
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(INCORPORATING VANITY FAIR)

# VOGUE®

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# Your Letters

**Electing equal rights**
Months after the United States' Congress begrudgingly granted an extension of the deadline for States' ratification of the Equal Rights Amendment, it is still languishing at State Legislative levels across the country. Vogue has supported the ERA in the past in several articles. I do not know if you plan to publish any more pro-ERA pieces, but in these months preceding the 1980 Presidential election, women everywhere should remember that equal rights is still very much an issue and join hands in support to ensure its passage. To vote for a candidate opposing this most basic of amendments would be a national disgrace. Monica Stenmark
Minneapolis MN

**No place for nudity?**
I have enjoyed Vogue for several years and had finally decided to order delivery to my home.

However, after viewing the July 1980 issue, with nudity and very suggestive poses, I've decided I will not and cannot have this magazine in my home.

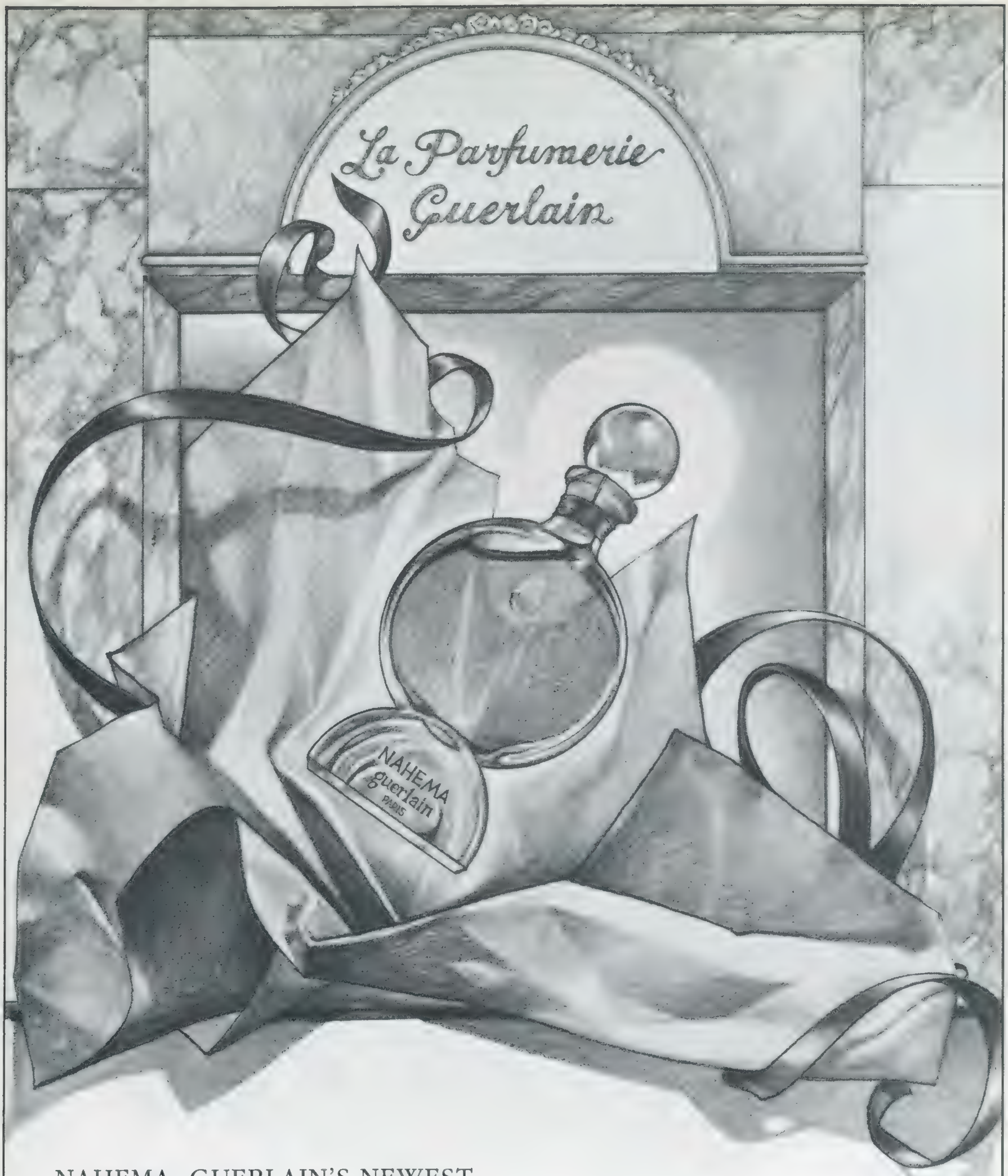
I have three daughters and a son. I do not want them to think nudity and sexual overtones are commonplace in their lives.

When Vogue decides that its fashions have merit in their own right, and simply present fashion world news, I will be happy to subscribe. Mrs. Howard Anneken
Ft. Mitchell KY

**Invasion of the magazine snatchers**
This you may want to know about because, in a way, our plight is Vogue's plight.

For the past thirty-plus years I have bicycled down the boulevard to our branch library to spend a quiet hour or so reading through Vogue to see just how far my wardrobe misses the mark, to see what encouraging things Vogue's horoscope has in store for me, to read such interesting articles that I sometimes don't get home in time to start supper.

Lately, for the past year or so, there is no Vogue magazine at our branch library. I've been trying to picture the sort of thief who would make *(Continued on page 152)*




NAHEMA, GUERLAIN'S NEWEST,
MOST PASSIONATE FRAGRANCE, PREMIERES
AT LA PARFUMERIE GUERLAIN AT BERGDORF'S

# BERGDORF GOODMAN

ON THE PLAZA IN NEW YORK

S·STAVRINOS·O

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Introducing

# Age-Controlling Creme

It actually encourages all skins
to do what young skin does on its own.

Young skin holds moisture. Young skin is resilient. Young skin renews itself quickly. Young skin looks fresh, feels firm. And while only nature has control over aging, Age-Controlling Creme helps control the signs of aging: dryness and the resulting fine lines and wrinkles. Age-Controlling Creme encourages all skins to do what young skin does on its own…look smooth, soft and radiant.

**It actually encourages faster cell renewal.**
A part of the aging process is a slowing down of cell renewal. Age-Controlling Creme contains the maximum effective level of Sodium RNA, an active ingredient that helps speed up the skin's natural cell renewal process to a rate that existed when your skin was younger.

**It works to supplement the skin's existing collagen supply.**
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**It even feels wonderful on.**
You would expect its intensely concentrated formula of skin supporting ingredients to feel creamy and rich and it does. The surprise is how easily it "slips" on and into the skin.

ESTĒE LAUDER

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Carol La Rhodes

for JACK MULQUEEN LTD.

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# GROSVENOR
CANADA

International Fall/Winter 1980 Fur Collection
presented exclusively by

# bloomingdale's

new york white plains short hills bergen county

Emba blue iris lutetia mink coat

In Canada at

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Toronto • Winnipeg • Edmonton
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Saga dyed fox reversible pelisses

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CANADA

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bloomingdale's
new york white plains short hills bergen county

In Canada at
EATON'S

Alaska lynx jacket

Canadian dyed burgundy and fawn beaver coats

GROSVENOR
CANADA

Exclusively at
bloomingdale's
new york white plains short hills bergen county

SKREBNESKI

In Canada at
EATON'S

Canadian coyote blouson

MEXICO
So close.
But so far away
from everyday.
There it is at the very tip of the great Baja Peninsula. Bold. Boundless with beauty. It's called Cabo San Lucas.
Everything is special here, from the luxury of the hotels to the soaring splendor of the rock formations. But then again, all of Mexico is a feast for the senses. Ah, the thrill of seeing our ancient pyramids for the very first time…then climbing to the top. The joy of shopping for pottery, silver and weavings. The heady pleasures of our superb cuisine.
Mexico is so many extraordinary vacations rolled into one. All, so close. So affordable. And nothing like home.
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the kind of fashion statement you'd expect to find at

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Chevy Chase, Washington, D.C.

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the kind of fashion statement you'd expect to find at

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Chevy Chase, Washington, D.C.

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SAKS-JANDEL

Chevy Chase, Washington, D.C.

*St. Moritz*

the international resort where fur is a way of life. Here, at one of the fashionable sporting events—skijöring—elegant spectators in a sleek grey Swakara suit and golden Swakara jacket outlined in sable by **GIVENCHY**...

the kind of fashion statement you'd expect to find at

**SAKS-JANDEL**

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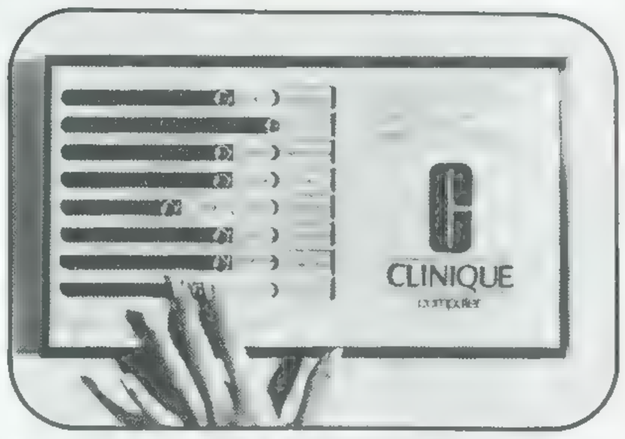


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# WHAT'S NEWS, WHAT'S COMING

# TV ode to a great Dane... seafaring art... killer women American style

## movies

BY REX REED

**Gloria**
*Starring Gena Rowlands;*
*written and directed by John Cassavetes*

In her sixth film for husband John Cassavetes, the luminous Gena Rowlands ignites the screen with a blowtorch. She is Gloria, a former showgirl and retired gun moll who just wants to live out the rest of her days in the seclusion of a tacky old apartment in the South Bronx. But down the hall, trouble waits. A neighbor (Buck Henry), whom Gloria believes to be a respectable clothing-store employee, turns out to be moonlighting as an accountant for the Mob. Now, his family has been marked for a gangland killing; when she innocently arrives to borrow some coffee, Gloria finds herself on the threshold of horror.

"I don't like kids—I hate kids—especially yours," says Gloria, world-weary in her pink pyjamas and battered trench coat, as the father shoves his seven-year-old half-Puerto Rican son into her arms. Poor Gloria. She's got some money saved, she's got her apartment, her friends, and her ginger cat. Now she's got a kid who isn't even hers, and the Mob is looking for them both.

The kid's name is Phil, and his father's parting words are, "Be a man—always be tough—and don't trust anybody!" With his big brown ripe-olive eyes, Phil, fighting tears, asks: "Do you like me, Gloria?"

"Like you?" comes the tough-broad reply. "I don't even *know* you."

But Gloria is in hot water herself. She tries to ditch Phil, but he clings to her. She can't turn him over to the cops because she's got an old police record herself. With those almond eyes searching in every direction at once, Gloria says: "Kid, you know what desperate is?"

This is a movie about desperation. Gloria doesn't even know what the "system" is, but she tries to beat it. Struggling to get the kid to Pittsburgh, she takes on the Mob herself; in the panic and courage of her escape from Manhattan, Gloria finds her heart.

*Gloria* is an exciting adventure film about a woman on the lam, but it is also a love story of two people lashed together by a fickle twist of fate. It is unique and suspenseful and thoroughly satisfying. This is Cassavetes' most structured and accessible film—none of those lingering improvisational "Whaddya wanna do tonight Marty?" scenes on street corners—and it is a sizzling triumph for Gene Rowlands. Book-dumb but street-smart her Gloria conveys a raw but vibrant strength that simmers beneath camellia—petal beauty, ready to boil over. The camera is in love with her, radiating her humor, poignancy, and vulnerability even when she's got a gun in her hand. Why this actress hasn't become one of the handful of genuine screen superstars is a mystery I have yet to unravel.

*Lovely lady—with a gun: Gena Rowlands takes on mobster Gaetano Lisi in Cassavetes' underworld thriller, "Gloria."*

John Adames, as the kid who learns to be a man at seven, is a sturdy counterpart to Ms. Rowlands' gum-chewing, bleached-blond, tough-talking tootsie in Ungaro clothes. Together, they are the screen's newest and most endearing odd couple; and Cassavetes has given them a taut, midnight-blue New York underworld ambience to move around in. Against the noise and heat and apathy of the streets, bars, taxis, and subways, these characters seethe with life and humanity and grow as people the way flowers do through a sidewalk, while the audience grows with them. *Gloria* is glorious.

## art

BY DAVID BOURDON

**Edward Hopper: The Art and the Artist**
*Whitney Museum of American Art,*
*New York; through January 18*

Praised as a super-objective, documentary realist of the American Scene or acclaimed a brooding poet of empty streets, bleak roadsides, and impersonal rooms, Edward Hopper resisted categorization for nearly half a century. At the time of his death at age eighty-four in 1967, he struck some as an outdated, disquieting figure from a pre-hedonistic America—before the extravagances of Pop art and color-field painting. History, it turns out, is on Hopper's side, making him seem more impressive, durable, and enigmatic with each passing year.

On the surface, Hopper's pictures *do* present quintessential images of American cityscapes and landscapes between the two World Wars. He concentrated on banal subjects—a Victorian house by railroad tracks, a gas station along an empty road, an apathetic usherette leaning against the aisle wall of a New York movie palace—and turned them into eloquent visions of oppressive loneliness and thwarted ambitions. Hopper's pictures brim with tension and anxiety. His streets are drab and unromanticized—totally unlike the energetic urban scenes and modernistic Manhattan skyline that appealed to so many other artists of his generation. His bluntly modeled figures are hardly more vivacious than his fire hydrants. But, more often than not, Hopper converted his bleak subjects and grim sensibility into images that, once seen, are nearly impossible to forget.

*"Second Story Sunlight": one of Hopper's "eloquent visions of oppressive loneliness."*

The Whitney Museum of American Art in New York is uniquely qualified to present this retrospective, because its association with Hopper goes back to 1920, when the artist received his first one-man show at the Whitney Studio Club, the precursor of today's museum. In 1950 and again in 1964, the Whitney mounted Hopper retrospectives. Through a bequest from Hopper's widow, Josephine, who died in 1968, the Whitney acquired Hopper's entire artistic estate of some two thousand works, making the museum the prime repository of the artist's work. The present exhibition juxtaposes many famous paintings such as "Early Sunday Morning" and "Second Story Sunlight," with previously unexhibited works from the estate.

*("What's News" continued on page 50)*

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# WHAT'S NEWS, WHAT'S COMING

Hopper's art is not as well known in Europe as it should be, but this exhibition may remedy that situation since it travels next year to London, Amsterdam, and Dusseldorf, before winding up its tour in Chicago and San Francisco. At present, *Edward Hopper: The Formative Years*, also organized by the Whitney and containing approximately two hundred works from 1900 to the early 1930s, is on view at the San José Museum of Art in California (October 16-November 30); this latter show travels to Edinburgh; Munster, Germany; and other European cities.

**The Vikings**
*The Metropolitan Museum of Art, New York; October 4 through January 4, 1981*
Calm seas and offshore mists provoked dread along Western European shores from the late eighth century to about A.D. 1100, when Vikings dominated the high seas. Like personifications of doom, prows carved with grotesque animal heads with fearsome, open jaws, suddenly emerged through waves and foam and rushed in toward shore. Within minutes, Viking warriors with drawn swords were on the beach in pursuit of plunder. Among their favorite targets were monasteries in the British Isles, convenient centers of precious loot, since the pagan Vikings did not acknowledge the sanctity of Christian treasures. Ornaments in precious metals were ripped from holy books and reliquary caskets were plucked off altars, while the monks, if not splattered against church walls, were captured and held for ransom or sold into slavery.

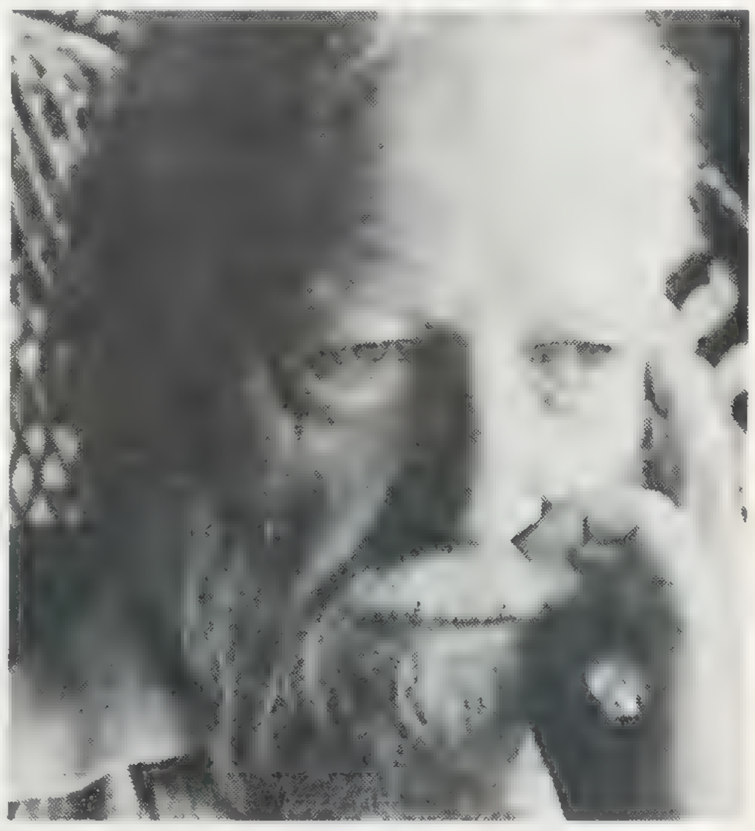
The seafaring Scandinavians, who terrorized much of Europe from Ireland and Spain to Germany and Italy, ruled the seas because of the design and construction of their ships, extraordinary examples of engineering and craftsmanship. These ships, with their rounded bottoms and flaring sides, could be landed on almost any sloping beach, and also navigate up rivers to attack inland cities.

Since the Vikings plundered and traded so far and wide, it is only natural to expect a considerable number of art treasures in this comprehensive, often fascinating exhibition, which was organized by the British Museum in association with the Metropolitan. Though the show does include ample coins and jewelry, some of it plunder, most of the more than five hundred objects are of Scandinavian origin; many of them are artifacts of daily use that will be of primary interest to archeologists, ethnographers, and specialized students of European history. Among the exhibits: swords, chisels, knives, whetstones, bowls, gravestones, a frying pan, a thread-winder and a meat fork, as well as bronze brooches and various shipping gear.

Unless you are truly mesmerized by medieval fish hooks and bridle mounts, you probably will agree that the Vikings' supreme artistic achievement were their amazing ships, extraordinary examples of engineering and craftsmanship, which for obvious réasons are inadequately represented in this exhibition. Fortunately, Manhattan's South Street Seaport Museum offers (through January 4) a complementary exhibition, *The Viking Ships.* Its main attraction: *Odin's Raven*, a sixty-foot-long Norwegian-built replica of a Viking craft.

# books
BY ALLENE TALMEY

**Rites of Passage**
*By William Golding (Farrar, Straus & Giroux)*
Perplexing, amusing, and slightly sinister—William Golding tells the story of a young Englishman bound for Australia in the early nineteenth century as a passenger aboard a worn out man-of-war. This is not a sea story, rather a tale of passengers and emigrants (very different classes, pointedly delineated and segregated), officers and crew (two more classes) squeezed into a warship where only a few can partake of the meager comforts allowed. The narrative is in the form of the



*William Golding's new book "Rites of Passage" is a "wily, Dickensian 'Ship of Fools.'"*

Englishman's journal, written to his noble godfather who has provided the "opportunities" towards which he sails.

Never having been to sea before, the genteel narrator, Edmund Talbot, takes an innocent (if somewhat smugly intellectual) pride in learning about the ship and how to "ride" it, as a gentleman would a horse. But he is also extremely concerned with the way *he* is regarded.

Among the other passengers and officers: an officer newly risen from the ranks, an enigmatic captain, an uncaring florid drunk with a beautiful daughter who appears to be of the same age as her mother, an ill-adapting pastor, and an argumentative man who is belligerently *un*superstitious (shades of the Ancient Mariner—he wants to shoot an albatross to prove it). But there is superstition and intrigue, callousness and distrust, with the journal serving as an increasingly powerful catalyst to the course of events. A wily, fascinating, intricate, short, Dickensian *Ship of Fools.*

**The Writer on Her Work**
*Edited and with an introduction by Janet Sternburg (W. W. Norton)*
This collection is my idea of inspirational reading. It has the intimacy of a journal and the energy of a rally. Sixteen essays—Erica Jong, Maxine Hong Kingston, Joan Didion, Muriel Rukeyser, Mary Gordon, Toni Cade Bambara, Anne Tyler, Gail Godwin are the better-known contributors—on women and writing, where "writing" is one's work in the most serious sense and a metaphor for

*("What's News" continued on page 53)*

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# WHAT'S NEWS, WHAT'S COMING

every woman's private point, her own voice.

Many angles of vision here, many ways of living with the voice. "Poetry has saved me again and again," Muriel Rukeyser claims (romantics prefer to believe poetry kills). "Poetry is not enough, there is also the life to be lived," writes Michele Murray, poet, mother of four then poses the difficult, worrying question, "But what if one uses up the energy needed for the other?" Anne Tyler's fierce choice: "I will write my books and raise the children. Anything else just fritters me away." (I am wondering: what does it mean to speak of *my* books and *the* children?)

"These essays suggest that multiple choices are possible," observes editor (and poet) Janet Sternburg, who commissioned most of the pieces.

Questions of art, craft, and purpose are considered by experts. How does a novel begin? Maxine Kingston's crystalline sentences stretch one taut with anticipation for "the coming book." Why write at all? For Joan Didion, it's a way of finding out what she thinks. How regard oneself as a "woman" writer, that is, as a woman? Mary Gordon, who used to emulate male "distance," now prizes women writers for their "radical closeness . . . to the heart of things."

There are lives packed into these essays, intensely moving stories that bear on these women's art, on their vigor, determination, and—in the phrase of contributor Susan Griffin—the "radiance of will" that pervades their pages. —AMY GROSS

**Women Who Kill:**
**An American Social History**
*By Ann Jones (Holt, Rinehart and Winston)*

Revealing, provoking, intensively researched—Ann Jones has written, with vigor, discipline, and humor, a powerful book not only about women who murder but also about how women have been perceived by men in America from Colonial times to the present. She links the murders to race, class, sexual bigotry, criminal law, feminism, and sexual liberation: ". . . the same social and legal deprivations that compel some women to feminism push others to homicide."

In Colonial times women were equal to men, both in daily life and before the law. Women were scarce, and the challenge of survival did not permit distinctions. But, "Sometime after the Revolutionary War American 'ladies' and men stopped speaking to each other." Toward the mid-eighteenth century, women were no longer scarce, and found themselves outside civil law and, in practice, criminal law. Women were divided ". . . into two classes: those who married and bore children, and those who worked and consequently were not really women at all." A wife's murder of her husband was not believed to be of her own motivation (to have a motive required thinking and planning); such a murder was attributed to ". . . menstrual tension, hysterical (i.e., womb-centered) disease, insanity, or a male accomplice."

Later, the double standard was redoubled. Ladies were supposed to do absolutely nothing; all other women *were* absolutely nothing. A grand mal epileptic Irish servant girl indicted for murder was given a sloppy trial and a sloppy hanging; Lizzie Borden was acquitted and eulogized.

Jones's chapter on battered wives is definitive; and she notes that, despite all the hype, battered husbands simply don't exist. Ann Jones states: "If this book leaves the impression that men have conspired to keep women down, that is exactly the impression I mean to convey; for I believe that men could not have succeeded as well as they have without concerted effort." Stunning.

## music

BY DAVID SARGENT

### *Celebration! An American tradition is reborn*

The age of electronics is supposed to be speeding everything up. But one long-standing time-lag still exists, and that is the period—roughly a generation—that it seems to take

*("What's News" continued on page 54)*

## where to eat now

### *Raga*

If you fancy pungent pleasures, Raga (*right*), a temple of Indian gastronomy, is the Manhattan restaurant for you. A large space broken tastefully into intimate pavilions, everything is harmonious—atmosphere, Indian furnishings and decorations, a tintinabulation of live music as soothing as plashing fountains, unobtrusive service and sound advice, and the exotic menu prepared by chef Vipin Khullar of Raga. Have no dread of hell-fire curries. You can have them as mild as a May day.

Loads of Tandoori dishes here—murgs, kababs, even a satiating savory mixed grill, all perfectly cooked over charcoal in a clay oven. And, for vegetarians, a plethora of fantastically seasoned delights, such as Raga Thali, a whole vegetable meal served on a silver platter. And Ipteda ("starters"), both cold and hot and all of them as rewarding to the taste buds as Indian watercolors are to other senses. In this food, there is a genuine esthetic.

I cannot end this little love letter to Raga without telling you that you must leave room for the rotis (breads), specially Aloo Paratha, a whole-wheat bread stuffed with mashed potatoes! And desserts—Kulfi, an ice cream flavored with cardamom and saffron, or just try a lavish dish of simple chocolate cinnamon ice cream. —Leo Lerman

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# WHAT'S NEWE WHAT'S COMING

for a society to recognize the work of its great composers. A composer may enjoy recognition during his prime; but his work often fades from the stage and only returns, triumphantly, twenty-five or thirty years later.

There are endless exceptions to that rule, of course; but it is still true enough to give one pause. And it came to mind again recently when one noticed that three significant American composers are celebrating important birthdays this year: Samuel Barber was seventy on March 9; William Schuman was seventy on August 4, and Aaron Copland turns eighty on November 14.

Barber, Schuman, and Copland are part of a group of American composers that includes Virgil Thomson, Walter Piston, Roy Harris, Ned Rorem, David Diamond, Peter Mennin—among others. These men grew out of the American symphonic tradition of the 1930s and chose not to abandon their essentially tonal, accessible styles. Even when they did turn to "difficult" idioms, as with Copland's approach to twelve-tone composition, they did so in a way that had audible links to their more familiar styles.

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*Composer Aaron Copland, who turns eighty this fall, is winning new fame with music lovers.*

Classical music, like anything else, has its fashions. This sort of music has been superseded in terms of performances and critical attention (much of it admittedly negative) by both the hard-line intellectuals (Milton Babbitt, Charles Wuorinen, Roger Sessions, Elliott Carter) and, more recently, the post-Cageian experimentalists (John Cage himself, Morton Feldman, Robert Ashley, Steve Reich, and Philip Glass, among others). The older composers not only were out of fashion but had passed the point in their lives where they had the interest or the ability to hustle performances of their music.

But there are signs of a renewed interest in that music now. This interest is generated partly because, as time passes, the polemics of fashion seem less important and we all can relax and appreciate craft and beauty wherever we find it. In more absolute terms, the work of these older composers is, at its best (Copland's *Symphony No. 3* or *The Tender Land*, Thomson's *Four Saints in Three Acts* and *The Mother of Us All*, Schuman's *Symphony No. 3*, etc.) music of demonstrable worth, and almost guaranteed to be played and admired for generations.

*("What's News" continued on page 59)*

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## tv

BY GLORIA EMERSON

# *Enter Hamlet: when he speaks the speech, will audiences listen?*

If a masterpiece has failed to move you, it is because you did not look, you did not understand it, you did not let it speak," the playwright Eugene Ionesco said earlier this year to students in California. "Every apprehension of a piece of art is a struggle and a suffering."

On Monday, November 10, a good many people should risk the struggle and suffering, as Ionesco sees it, to watch *Hamlet* on public broadcasting stations. It is the thirteenth in the series, *The Shakespeare Plays*, a joint BBC and Time-Life Television project that, over a six-year span, will have given us all thirty-seven dramas. Nothing is scheduled for October; but Hamlet, with Derek Jacobi in the title role, is more than worth the wait.

Many of us, deadened by forced feedings of Shakespeare's plays in school, were not grateful for his genius and did not learn to love, as children, his rich language which yielded so many of the expressions and phrases we use even today. *Hamlet* has always been misunderstood. Not until I saw Laurence Olivier in the 1948 film he made, and then saw, in 1969, Nicol Williamson onstage as Hamlet, did the fixed image of the young Danish prince as a creature of immense indecision, an endless procrastinator, a paralyzed dreamer and, yes, a bit of a loon, disappear.

*Derek Jacobi probes new questions about the great Dane in PBS's "Hamlet": not mad, but misunderstood.*

Now Derek Jacobi is the grieving, tormented Dane—this *Hamlet* lasts for three and one-half hours with very few lines of the play omitted—whose brilliance in the same role on the London stage brought him acclaim. It is Jacobi, already seen and admired in television's *I, Claudius* and *Richard II*, who reminds us once more that Hamlet was not insane and that the play is not about madness even if its themes are linked to lust and murder and incest.

Too often, Hamlet's hideous dilemma is ignored by modern audiences: he alone continues to mourn his recently dead father; his mother has married the new King, his uncle, whom Hamlet hardly likes, and the prince is told his sorrowing is unnatural. A spirit warns Hamlet his father was murdered by his uncle, but Hamlet has no way of knowing if the apparition speaks the truth or is a demon. He cannot, after all, act on spectral evidence, so he proves for himself that his uncle is indeed guilty and knows he must avenge the death of his adored father whose ghost tells him: "Remember me."

With his pale, round, bland looks, Jacobi at first made me wish for the imperial presence of the young Olivier, the astonishing, sad beauty that was once his. But Jacobi is an exceedingly fine Hamlet, not so fiery or raging as other men have been. Often, he uses a whisper instead of a howl, showing something of the sweetness and decency that made the people of Shakespeare's Denmark so love their prince.

Hamlet knows himself and that there can be no reprieve for him. Speaking to Gertrude, his mother, whose hasty marriage has so repelled and incensed him, Hamlet says: "That I essentially am not in madness,/ But mad in craft . . ."

Patrick Stewart, in the role of Claudius, the King, obsessed with his hunger for Hamlet's mother but not proud of his crime, could not be more powerful. Claire Bloom, as the twice-married Queen, is affecting. Eric Porter is a perfect Polonius, alit with talk and cunning and sly strategies while Lalla Ward, as his daughter Ophelia, has an unforgettable face and certainly one of the most taxing women's roles that Shakespeare ever created.

If Claudius is Hamlet's great opponent, Ophelia is Hamlet's pitiful victim.

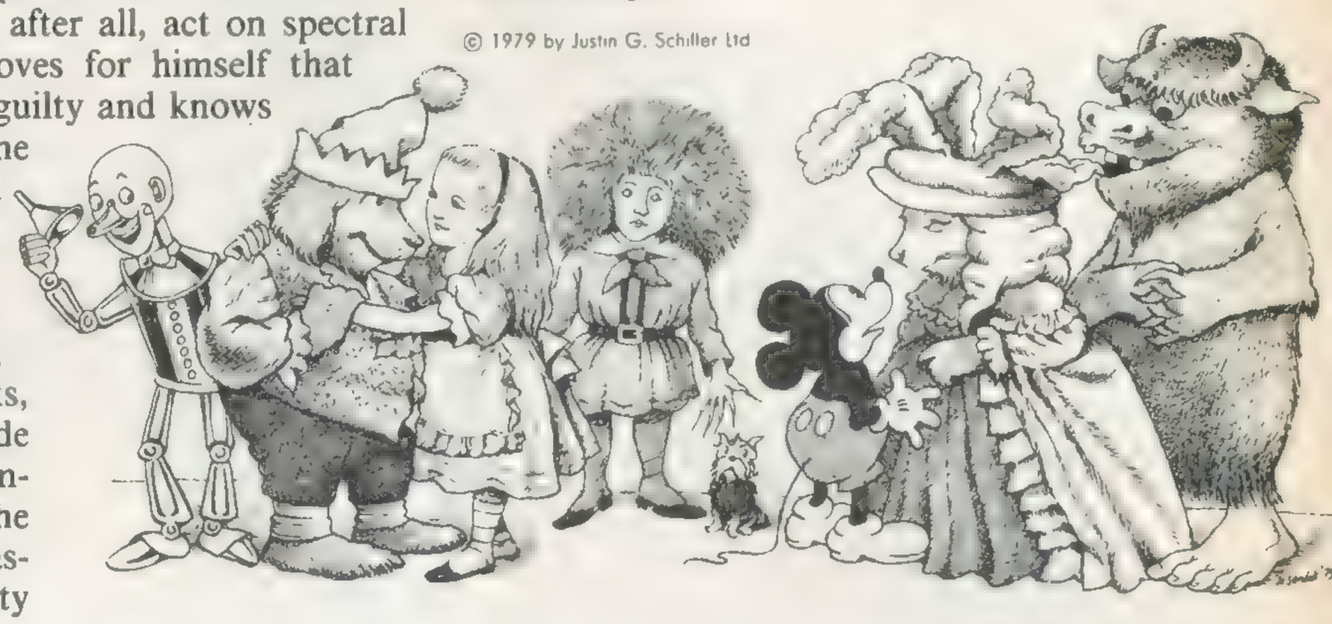
## collecting

BY JUDITH GOLDMAN

# *Falling in love again: adults are discovering children's books*

Art that functions gives us trouble; and until recently, illustration had a bad name. For too long, illustrators weren't quite considered artists, and their work in children's books went unappreciated—except by Oz fanatics, Alice addicts, bookmen, and drawing connoisseurs.

Now a growing public tracks childhood classics. Early editions of Beatrix Potter, Randolph Caldecott, and Kate Greenaway have become hard to find. In New York, book dealer Justin Schiller has opened a gallery to mount exhibitions of contemporary illustrations; and, this fall, Harry N. Abrams publishes *The Art of Maurice Sendak* by Selma G. Lanes, the first big serious art book on a contemporary American writer and illustrator. While other, more adult collecting passions still hold center stage, childhood is in the wings.




*Together at last! Children's book luminaries meet in Sendak's original design for a Schiller gallery fête.*

For old-time collectors, the passion begins early. Maurice Sendak was ten when he fell in love with a copy of *The Prince and the Pauper* that had shiny laminated covers and a good smell. It was unlike any book he had ever seen before. The Disney books he had were printed on poor paper. Sendak remembers staring at *The Prince and the Pauper* for a long time, smelling, licking, and finally trying to bite it: "The last thing I did with the book was read it." An odd fact: collectors do not necessarily read the books they hoard.

At sixteen, Sendak made his first acquisition, and he has been collecting illustrated children's books ever since. His vast library holds a complete run of Beatrix Potter; Randolph Caldecott; Arthur Hughes; novelty books by Meggendorfer, the nineteenth-century inventor of the pop-up book; early images of Mickey Mouse, in German, French and American editions; Samuel Palmer's illustrations; and his own favorites, the two very rare books English illustrator William Nicholson published for his children. Sendak now reads the books he buys. They're sources, data for his art. *Higgelty Piggelty Pop!* reflects his admiration for Samuel Palmer; and Sendak's ongoing love affair with Windsor McKay's Little Nemo and Mickey Mouse prevailed in *In the Night Kitchen*.

Luckily Sendak built his collection in the mid '50s and early '60s when illustrated children's books were easy to find. And though relatively expensive then, they cost nothing compared to what they cost today. But, as with everything else being collected, more attention is going into marketing than into appreciation, so there's still room for finds.

In the best books, words and images augment each other. Lines carry narratives; curves convey dreams; jagged marks spell terror. Look for these volumes in secondhand bookstores, in out-of-the-way towns, and at Justin Schiller's—the former collector of Oziana is knowledgeable, if expensive. And be reassured that this newest collecting phenomenon may not be an inflationary hedge but a hedge against the realities of hostages, energy, and the political option of an old star from a Hollywood back lot.

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# CHANEL N°5

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# Guilt feelings: good or bad?

## *Here, ways to quiet undue qualms*

BY BARBARA LANG STERN

Do you suffer feelings of guilt? Of course you do! Nearly everyone does. And there are good reasons why you should *value* those feelings. "The failure to feel guilt is the basic flaw in the psychopath, or antisocial person, who is capable of committing crimes of the vilest sort without remorse or contrition," writes Willard Gaylin, M.D., in *Feelings: Our Vital Signs* (Ballantine Books).

Our sense of guilt—like all our emotions—serves a purpose. It "shapes so much of our goodness and generosity. It signals us when we have transgressed from codes of behavior which we personally want to sustain. Feeling guilty informs us that we have failed our own ideals."

Dr. Gaylin quickly adds, "I don't mean to suggest that guilt is alone in making a person kind, generous, decent, and so forth. Pride, compassion, and joy also serve as positive forces. But guilt is a powerful internal check. In a sense, a parent has a responsibility to instill guilt in a child. The child shouldn't do the right thing only out of fear of the policeman who's there, because someday the policeman won't be there. One's conscience is much more reliable."

But what about times when our conscience produces guilty feelings that seem inappropriate or excessive?

"Any emotion is bad if it's inappropriate," Dr. Gaylin observes. "For example, most people feel guilt in relation to their parents. The reason is that there's no way a child can return the enormous amount of energy and emotion that a parent invests in him. Indeed, I suspect that the child doesn't even love the parent with the same quality of love that the parent feels. The problem is that both the parents and the children *expect* the same kind and degree of return, when they shouldn't. The parents should know they've done well by their children when they see how their children raise *their* kids. They should be wise enough to know that parenting is a legacy which is handed down in a linear way: you give more than you receive. But most parents don't quite realize this, so they're always feeling hurt: 'Don't we deserve better than this? The children have no gratitude.'

"And adult children, since they really don't crave their parents' company the way parents crave their's, feel guilty. 'I didn't call my mother today.' The consistent feeling is that somehow or other you haven't done enough in the relationship.

"The answer is, *you never can do enough.* You don't have to. You should stop trying! Be decent, kind and loving, and realize that you're going to give more to *your* child in return," advises Dr. Gaylin, psychoanalyst and president of The Hastings Center, an institute devoted to questions of ethics in the life sciences.

To some degree, guilt is apt to arise *whenever* you attempt to change or break a pattern you learned as a child.

"If you're a person of conscience, you suffer from the fact that your conscience mechanisms and your values set early in childhood have a profound influence all through your life, even when rationally or intellectually you've changed your idea of right and wrong," explains Dr. Gaylin.

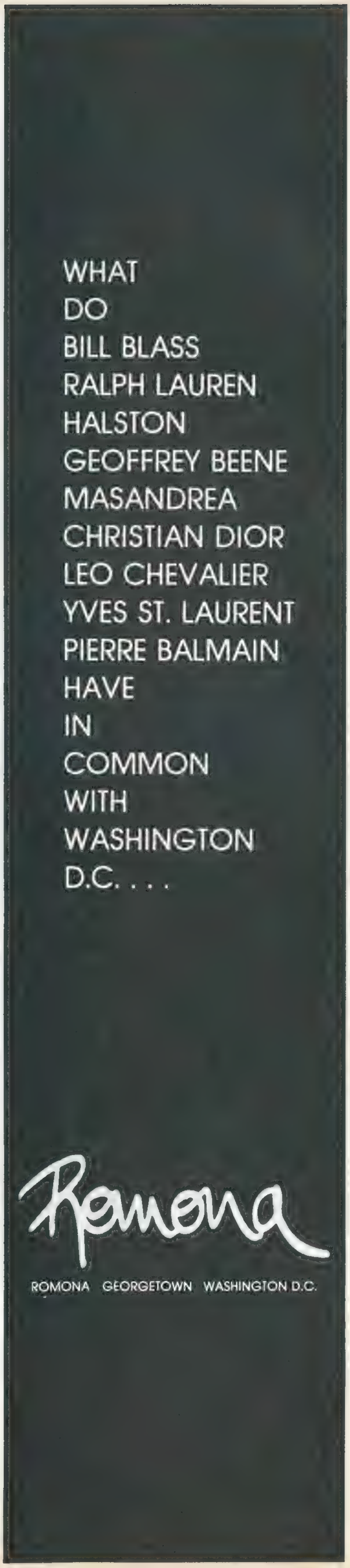
Thus, depending on your upbringing, you may feel guilty about enjoying sex or spending money or taking time for yourself instead of devoting every minute of your life to others. The woman who was raised to believe that her essential job was to take care of her husband and children is feeling guilty about "deserting" them for the marketplace, while the young woman today who does want

"Feel guilty about enjoying sex?"

to get married and be a homemaker is often feeling guilty about not pursuing a career.

"In many ways each of us is a victim of her childhood. Those early moral lessons are very tough to break. I suspect that many of us are stuck with twinges of guilt for the rest of our lives," says Dr. Gaylin. "Sometimes there's relief just in knowing you're not peculiar in this respect. But in addition, you often *can* take steps to disarm much of the power of inappropriate guilts."

- Examine your guilt. Do you accept the standards and values that are making you feel guilty? Or are you really listening to the teachings of someone you may have loved but don't necessarily want to be like?
- Find someone to talk to about your guilt. Buried feelings retain their power, while exposure (confession) diminishes it. Often, the person towards whom you're feeling guilty disagrees with your own self-judgment and can help absolve you. Others who can support you and say, "That's silly, stop it, there's nothing to feel guilty about," can help you distance yourself from your sense of guilt.
- Remind yourself that *no one* benefits when you feel inappropriate guilt.
- Try behaving according to the new way you'd like to be. You may feel very uncomfortable at first, but people do change.
- Remember, you're not trying to eliminate your conscience but rather to make it conform more closely to the values that you now believe in. ▽



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# Between Us

Onstage women...mother tells mother...therapy by telephone...key dates

**By Lorraine Davis**

## SO YOU WANT TO BE AN ACTRESS . . .

Is life "upon the wicked stage" (as an old song had it) now a fit profession for a woman? When four actresses met on a panel arranged by the Thursday Caucus at the YWCA in New York, they agreed that being a woman was no handicap to success in the theater but success in the theater could put a heavy strain on a woman's home life.

**Elizabeth Wilson**, who starred on television in the *Doc* series and most recently on Broadway in *Morning's at Seven*, said she had made many conscious sacrifices in her determination to act, had not even *tried* to add marriage and a family to her job. She quoted Martha Graham's description of such dedication: "Doom eager."

**Carol Hall**, composer-lyricist of *The Best Little Whorehouse in Texas*, who has replaced Gretchen Cryer in the leading role of her mini-musical *I'm Getting My Act Together and Taking It on the Road*, said that as a wife and the mother of teenagers she did *not* have her act together ("I've cried three times since this time yesterday") but that acting is "a nine-to-five job that starts at a funny hour of the evening." She finds performing "replenishing, not draining."

**Phyllis Newman**, who put the story of her emotional conflicts as a performer, the mother of two, and the wife of a theater man (composer Adolph Green) into her own show called *The Madwoman of Central Park West*, said, "You *do* have to be mad to be a performer, have children, and have a 'meaningful relationship' with a man. But I want to emphasize the extraordinary joy in devoting a lot of time to your family."

**Jane White**, an actress of wide range who also conceived and wrote her own show, *Jane White, Who?*, said, of the conflict between work and the man in one's life: "You don't put on and take off your marriage as you do your makeup and costumes." As a performer, you must, she said, "determine where you are and what you have to let go of."

**Mary Tyler Moore**, the star on TV of the show that carried her name and more recently playing on Broadway, said that since her recent separation—after being married for most of her adult life—she had seen in reruns of her role as "Mary Richards" clues to the problems of the single woman and the support she can get from other women.

In the theater, MTM said, "You give up control of your life. . . . The past is past; you have to look to your next project to give you the feeling of success."

## . . . OR A COMEDIAN?

Lucille Ball and Carol Burnett did "sit-coms" and skits, but stand-up comedian jobs went to men before such pioneers as Phyllis Diller and Joan Rivers. Now two woman writers, Denise Collier and Kathleen Beckett, with photographer Nancy Rica Schiff, give us the stories of seventeen women who earn their livings by making us laugh in their book *Spare Ribs: Women in the Humor Biz* (St. Martin's). Here's a bit of job advice from Eugenie Ross-Leming, a comic actress/writer who co-produced *Mary Hartman, Mary Hartman*, also casting and editing the show: "I'm a firm believer in on-the-job training. I don't recall ever saying that I couldn't do something. Even if I couldn't, I figured I could learn it in the next six hours. . . . I can't run a camera yet but I learned how to edit videotape real fast just by watching people."

## MOTHERING NETWORK

**"One can be good to one's child and good for the world simultaneously." The Mothers' Center, a program of Family Service Association of Nassau County, Inc., in Hicksville NY, and one of many such services run by and for mothers now popping up around the country, offers ways to ease the uncertainty and isolation of early parenthood. The Center does research, encourages a free exchange of information on all philosophies of birthing and child-rearing, involves mothers in discussion groups and committees. The Center has put together a handbook to aid other women who want to form similar groups: "Mothers' Center Manual," edited by Hope Z. Zimmerman. Info: c/o Marge Milch, The Mothers' Center, United Methodist Church, Hicksville New York 11801.**

## CALL . . . FOR HELP!

*Hot line!—this time for "Psychological Problems on the Job." This employee/manager phone-in therapy began a few weeks ago at De Groot, Flanagan & Radin Psychotherapy and Consultation Services in New York. Dial (212) 245-0339, on Tuesdays and Thursdays, 11:00 A.M.–1:00 P.M.*

*On October 31, the service will offer a mental-health workshop, "You and the Troubled Employee," at The Cosmopolitan Club, 122 East 66th Street, NYC 10021. Topics: ● How to identify troubled employees and how to assess their difficulties. ● How to use interviewing techniques developed by mental-health professionals. ● How to approach the employee, no matter who he or she is, regardless of seniority, rank, or position. ● How to tell if your own psyche is interfering with your efforts. ● How to find the right community resources and enable employees to make use of them. Registration: Suite 600, 200 West 57th Street, NYC 10019; (212) 265-6570.*

## ON THE CALENDAR

● ***Afraid of gaining power?*** *Women's awareness of power and their feelings about it will be discussed in a weekend institute at the University of Pennsylvania, October 31–November 2. Write: Dr. Barbara Klazcynska, 210 Logan Hall, U. Penn., Philadelphia 19104 or call (215) 243-6479,-6493.* ● ***Enjoy being a businesswoman?*** *October 19–25 is National Business Women's Week, with awards, expositions, workshops, seminars sponsored by the National Federation of Business and Professional Women's Clubs, Inc. Check your local BPW group for details.* ● ***Good at keeping in touch?*** *Women in Communications, Inc., to meet nationally in San Diego, October 2–5, will honor three "Headliners" in media research, public relations, broadcasting.* ● ***Is yours a two-career family?*** *A survey starting now by Catalyst, with funding by the Exxon Corporation, will ask corporations and individuals about obstacles for such families. Women who work in business and are married to men whose careers are in business, professional, or other fields can volunteer as subjects by writing the Career and Family Center at Catalyst, 14 East Sixtieth Street, Dept. V, NYC 10022; (212) 759-3218.*

● ***Still worried about ERA, abortion, child care?*** *Delegates to the National Organization for Women's conference, in San Antonio, Texas, on October 3–5, will address important questions that women still want answered. More information: NOW, 425 Thirteenth Street, NW, Suite 1048, Washington, DC 20004.* ● ***Have you written a play?*** *Two awards presented by the Women's International Theatre Alliance will go to original unproduced and unpublished stage plays by women submitted by January 15, 1981. For information and rules, send self-addressed stamped envelope to WITA Awards, 6205 Cromwell Drive, Washington, DC 20016.*

● ***. . . or was it a novel?*** *Women writers will gather in New York on October 14 for a Women's Issues Luncheon at Barnard College Women's Center, with Janet Sternburg, poet, filmmaker, fiction writer, and essayist leading the panel on "The Writer on Her Work"—the title, also, of a new book she edited (review on page 50). Call (212) 280-2067.*

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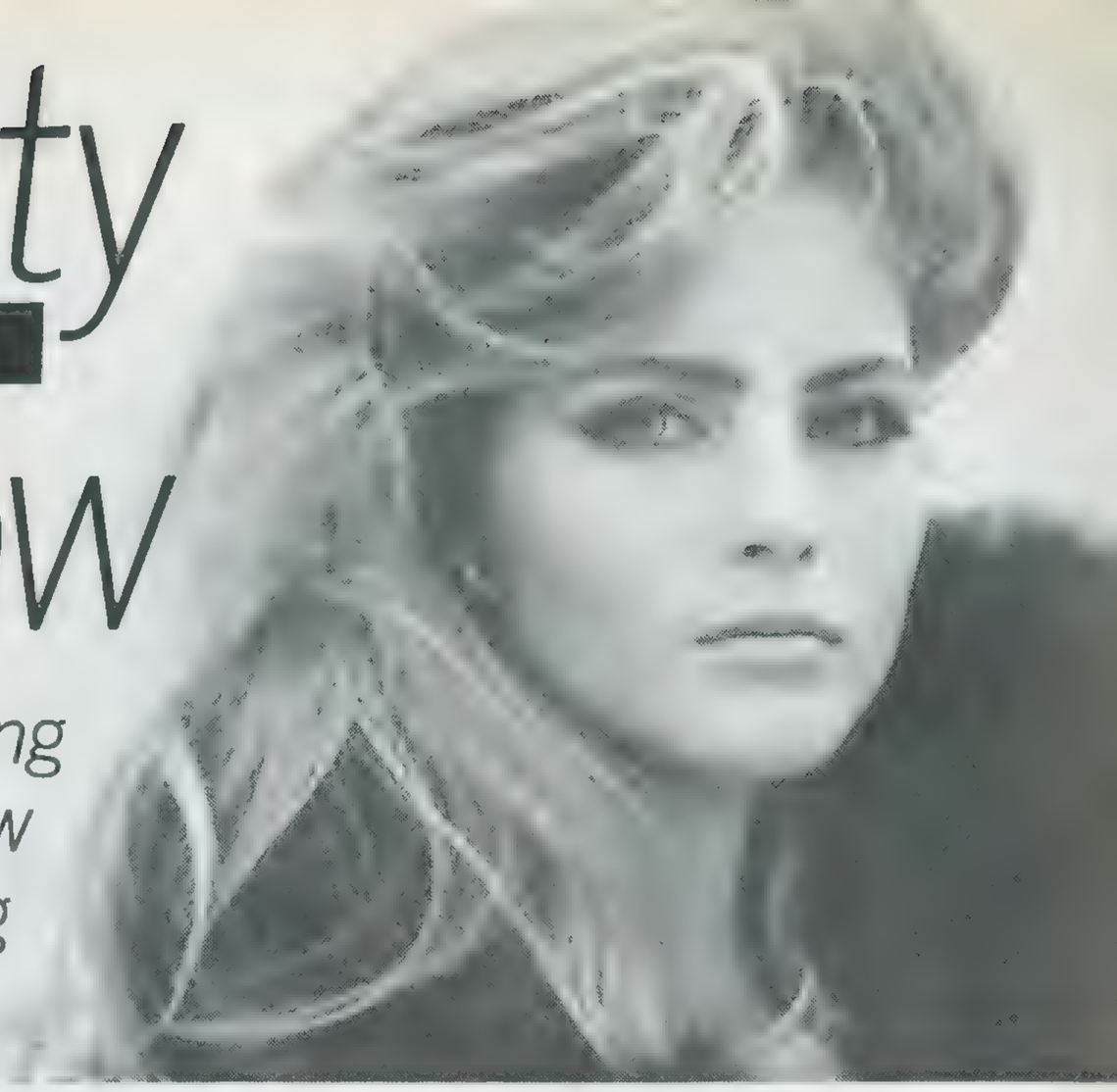
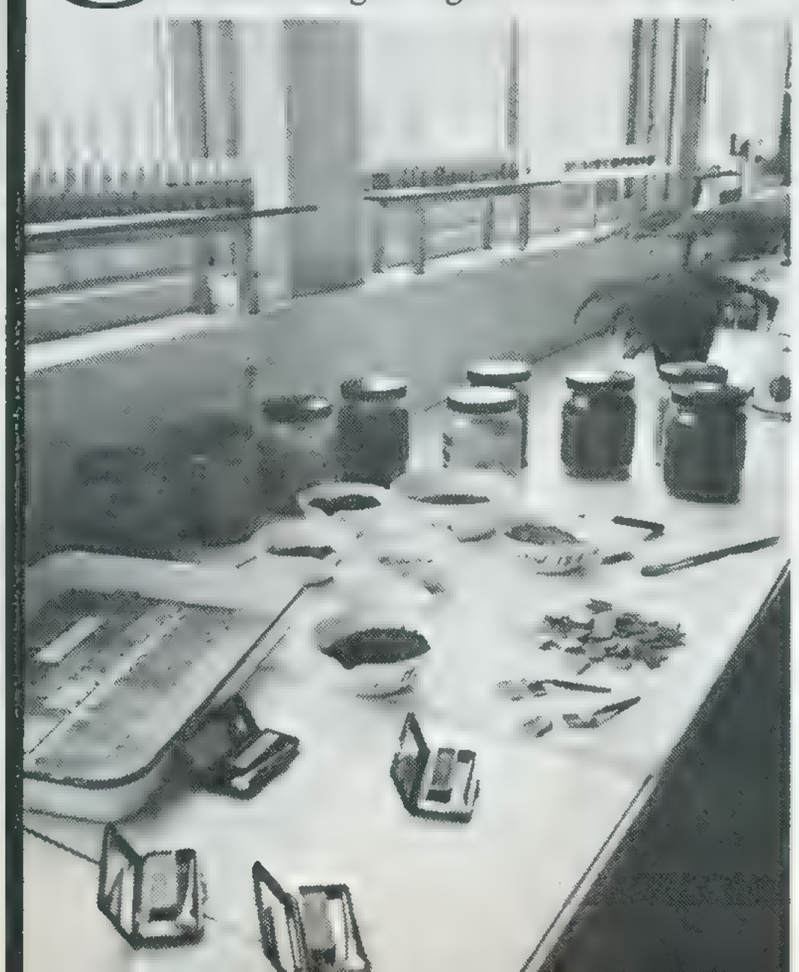


## *Makeup shopping with a pro...brow taming...lighting for face colors*

Any one cosmetics counter may carry as many as fifty different eye colors, seventy-five different lipsticks, fifteen face colors—plus nail polish, fragrances, treatment products . . . much more. Multiply that by about fifty companies, and you have some idea of the magnitude of the selection you face in the beauty area of any large department store. It can overwhelm you. To help: Personal shoppers, just as there are for fashion, special beauty advisors who can direct you to the different makeup counters. Susan Dresing, at Bloomingdale's, is among the first to offer this service. Susan is familiar with the fifty Bloomingdale's cosmetics lines, can help you weed through the store's 2169 red lipsticks (at last count) to find one right for you. Just as helpful: Susan's up on special services, promotions, and will visit you at home—if you can't make it to the store (212) 223-7411.

New and neat: Two "innovations" to solve special beauty needs/problems. For women who travel, a lighted mirror to know about—weighs practically nothing, folds flat (for easy packing). From Clairol, called "Take a Look". . . . Updated version of an eyebrow pencil: Essenje's Color Quick—it looks like a mascara, goes on with a brush to help control unruly brows; make them darker, thicker looking. (It can also be used on hair for an occasional touch-up at the roots.)

**Good lighting: essential for good makeup application** Color put on under dim lights looks too intense in natural sunlight, color put on under bright lights looks faded, washed-out. But did you know that proper lighting is equally important at the point where makeup coloring is created? Today, when cosmetics companies build new laboratories, one of their primary concerns is having a lot of natural light indoors. For example: the Christian Dior color laboratories were built on the exact location—in Saint-Jean-de-Braye, Orleans, France—that they determined received the most natural light every day of the year. The lab building (*above, right*) is multi-sided, with windows everywhere, to take added advantage of any/all available sunlight. The thinking behind this care: colors that are tested (*left*) at different times of the day, under different lighting situations, will serve you better than those created under an unchanging light-bulb source. In the end, they're truer, more flattering on you.



VOGUE, October, 1980

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# Beauty Q & A

## Beauty finds: skin relief for athletes... mail-order makeup—plus, nail tips from a pro

**Q I am a long-distance cyclist who has discovered no matter in which season I exercise (I ride year 'round), I experience problems with my skin—i.e., sunburned, calloused, and blistering skin in the warm months; chapped, dry, and windburned skin in the cold months. Do you have any suggestions to help minimize these problems, so that I could fully enjoy my outdoor sport?**

**A** You're not alone! "Three years ago, I experienced the same problems while bicycling long distances," says Donald Landsman, president of Parfums Worth, who also noticed that the skin around his eyes and hands was becoming dry and cracked, especially in winter. "Since I was an athlete and had these problems, I assumed other athletes did, too." His search—in vain—for a moisturizing product that could be used year 'round on skin in all types of weather or sun strength and that didn't interfere with perspiration. His solution: his own formulation—Weather Check, a concentrated, unscented, easily absorbed moisturizer with lanolin, vitamins A and D, to answer his skin's needs. With an approximate SPF of 6, Weather Check acts as a buffer to protect the skin from the elements—it helps skin maintain its normal moisture and temperature outdoors. Applied after shower, it soothes wind- and sunburned skin and prevents peeling. Available at Tennis Lady, NYC, or by mail order: Bikecology, 12509 Beatrice Street, P.O. Box 66909, Los Angeles CA 90066; $5 ppd.

**Q Although I generally have healthy nails, with the onset of cooler weather, my cuticles become rough and dry. Do you have any suggestions for softening my cuticles and for taking care of my nails between manicures?**

**A** We asked Margrett Din, owner of the Dinmar Salon, 35 East 65th, NYC, for some "self-help" at-home treatments you can do between professional manicures, to help cuticles and prevent nails from becoming dry and cracked. "Since your nails are in healthy condition, I recommend applying a nail/cuticle cream (Barielle makes a good one) over the entire nail and cuticle, twice a day. This strengthens and moisturizes them and keeps the nails from becoming dry." For nails and cuticles that are extremely dry, splitting, and peeling, Margrett suggests soaking your fingertips in warm oil (melt equal amounts of Vaseline and mineral oil together) once or twice a week, for up to thirty minutes, before your regular manicure. Here are some more nail-care tips from Margrett:

- **For nail cracks and breaks** between manicures: try mending the nail with a dab of 5-Second Nail Glue or with an emergency nail-repair kit, which you can buy in a drugstore. *Never* mend the break with glue that is not specifically formulated for nails—this could cause an allergic reaction.
- **For nail-polish chips:** apply polish over the chip, then another coat of polish over your entire nail; repolish the rest of your nails. (Because nail polish oxidizes and turns darker after application, nails have to be re-polished so they match.)
- **Shape nails** in a modified square shape—square on sides, with slightly rounded tips. Nails get their strength from their sides; if you file them too much, they tend to break more easily, and more severely.
- **If you find it impossible to grow your nails,** if your life style includes a lot of "handwork," or if you bite your nails, Margrett suggests a nail-strengthening manicure in the form of nail wraps, extensions, or acrylic-fiber polish applied onto nails. This temporarily protects the natural nail from daily abuse and allows it to grow—best done approximately every ten days by a professional, for the most natural looking nails.

**For an active woman, the best nail shape: square sides, slightly rounded tips—shorter length, neater looking**

**Q Like all women, I enjoy trying new cosmetics to update my appearance. But as I am a working mother, I have little time to shop and haven't the budget to buy products that, in the end, might not be right for me. Any advice for my situation?**

**A** One economical and practical solution to your dilemma is to try cosmetics from a mail-order place, such as Cosmetique, a direct-mail beauty "club" that offers its members bi-monthly beauty kits with name-brand cosmetics. Another bonus: an opportunity to try cosmetics at a lower cost—each kit is $6.95 (plus shipping and handling). For more information, call (800) 621-8822 (800/972-3505 in Illinois). ▽

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# Fashion looks at the new Imperial.

In stores from coast to coast, here's how seven designers see fashion's newest look—
the luxurious new Imperial.

# I. Magnin, California, looks at Imperial with Saint Laurent Rive Gauche.

I. Magnin sees the Imperial with the fashion authority of Saint Laurent.
Expressed for Rive Gauche resort collection in this asymmetrical
flounce dress of black cotton satin with its deep ruffle of black pointelle.

I. Magnin

1981 Imperial. Size and price comparable to
Cadillac Eldorado and Continental Mark VI.

# At Hattie, Michigan, Giorgio Armani looks at the new Imperial.

Take a classic. Cut it sleek and strict, using the finest materials, paring away all non-essentials. The results? A brand-new look in tuxedos by Giorgio Armani for Hattie. And a brand new look in luxury cars: the new Imperial.

H A T T I E

Look at Imperial's styling.

It's time an American luxury car was styled this clean and uncluttered. (You can look at Imperial's styling at your Imperial dealer.)

It's time for Imperial.

# In Florida, Lillie Rubin South and West looks at the new Imperial with Oscar de la Renta.

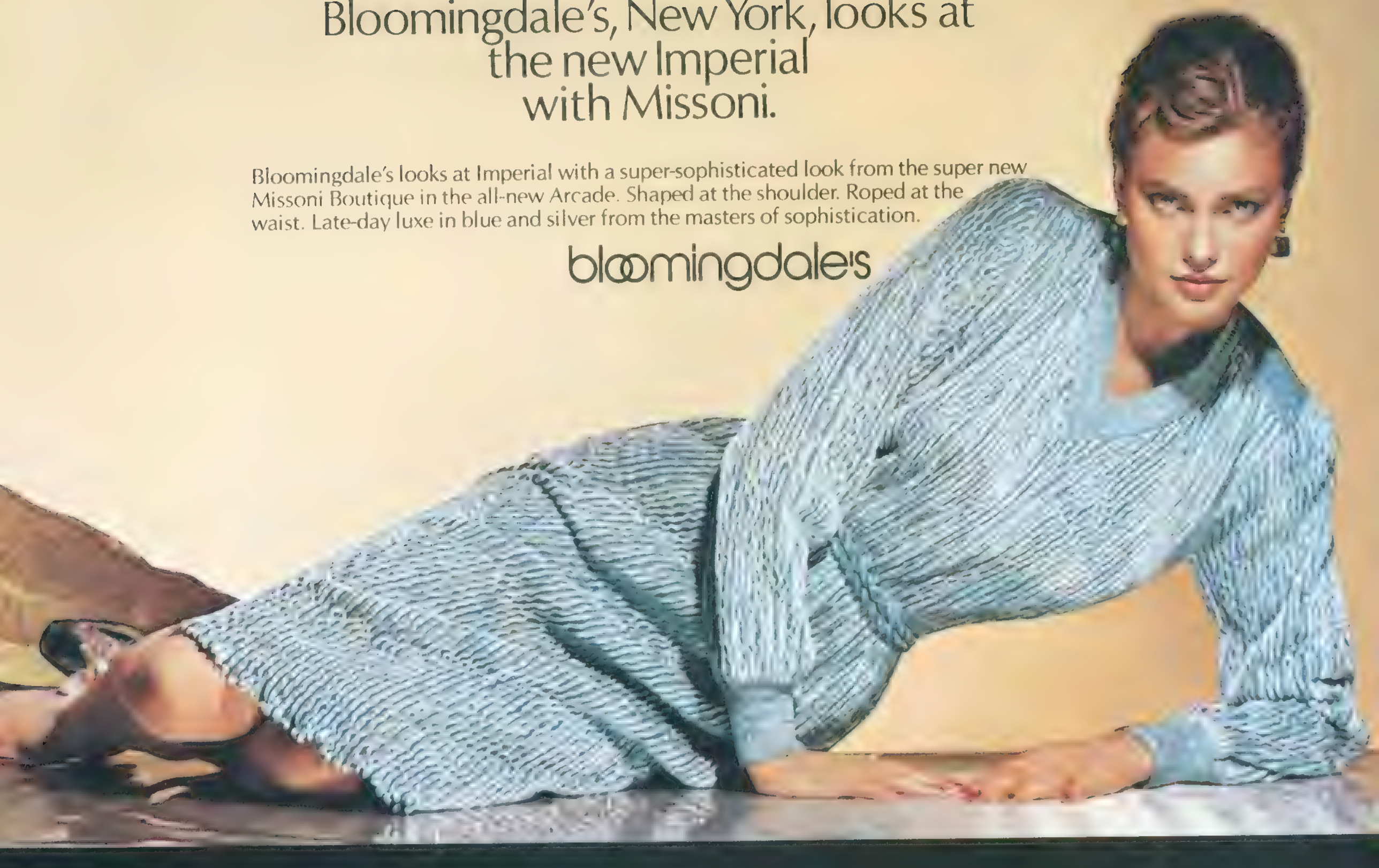
Romantic. Designed for gala performance. That's how Lillie Rubin sees Imperial. In gold Chantilly lace by Oscar de la Renta, ruffled at cuffs and shoulders, scalloped around its sweeping hem.

Lillie Rubin
*South & West*

# Bloomingdale's, New York, looks at the new Imperial with Missoni.

Bloomingdale's looks at Imperial with a super-sophisticated look from the super new Missoni Boutique in the all-new Arcade. Shaped at the shoulder. Roped at the waist. Late-day luxe in blue and silver from the masters of sophistication.

bloomingdale's



Look at Imperial's technology.

It's time an American luxury car had electronics from the labs that started the space program. Including the only all-electronic digital instrument cluster. And the first continuous flow, fully electronically controlled fuel injection.

It's time for Imperial.

# At Marshall Field's, Chicago, Trigere looks at the Imperial.

The understated allure of black silk chiffon with gold leaf embroidery. Handkerchief-pointed hem, sashed with black satin. That's how Pauline Trigere looks at Marshall Field's. And that's how Marshall Field's looks at Imperial.

Marshall Field's

A DIVISION OF MARSHALL FIELD & COMPANY

# Lou Lattimore in Dallas looks at the new Imperial with Koos van den Akker.

Lou Lattimore looks at Imperial with the fresh young vision of Koos van den Akker. Here in a triple-tiered skirt of multicolored velvet, beaded in rhinestones and topped with a velvet-and-knit pullover with a lace metallic collage.

LOU LATTIMORE
DALLAS

Look at Imperial's quality.

It's time a quality built American luxury car had a basic limited warranty twice as long as any competitor's: two years or 30,000 miles, whichever comes first. Our rust warranty extends beyond the basic warranty to a full three years. And our basic warranty covers all labor, all scheduled maintenance and every part except tires.

It's time for Imperial.

# Foley's, Houston, looks at Imperial with Stephen Burrows Furs.

Stephen Burrows' look is unmistakably Imperial: full-length Crown Russian sable with an Empress wing collar. What a way to keep warm! For Robert Sidney Furs, exclusively for Foley's.

foley's

Look at Imperial's equipment.

It's time an American luxury car came one way: totally equipped. And with more luxury features standard than any other American automobile. From its Mark Cross interior to its Cartier crystal ornamentation to its choice of four sophisticated sound systems, all of Imperial's luxury features—except a power sliding roof—are standard.

It's time for Imperial.

The New Chrysler Corporation

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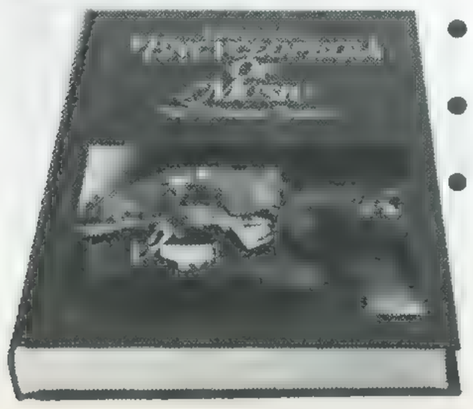

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# ON THE COVER

*On our cover and above—Brooke Shields, and one of the best of the new fall makeups—natural, subtle, "real" color from a new rose palette. Here, at its softest—Crystal Rose lipstick/lipliner pencil, and Midnight Mauve/Prairie Mauve eyeshadow duo, from Ultima II's New West Colors from the America the Beautiful collection. It's the perfect make-up to balance the shine, the brightness of Missoni's metallic-knit camisole, skirt, and boa—one of the most appealing new accessories. (More about Brooke, starting page 282. All about the fall beauty collections, page 348.) Earrings, Joseph Mazer. Details, stores, see next to last pages. Hair, Harry King; makeup, Way Bandy. Photographer, Avedon.*

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TAXES

# Sweeter charity

## *When do-gooding counts at tax time*

BY JULIAN BLOCK

The IRS rules for charitable contributions are fairly straightforward when you make an outright donation. But the rules can get tricky if you receive something valuable in return for your contribution.

Suppose, for example, that your pet charity runs a theater party and charges $35 for a ticket that costs $15 at the box office. You can deduct only $20—the difference between your payment and what you received in exchange. Even if you opt not to use the ticket yourself and give it away to a friend, the IRS warns that your write-off is still limited to $20. If you want to claim the entire $35, either make an outright donation or return the ticket for resale by the organization.

The IRS also balks at charitable deductions for membership dues paid to museums, symphony orchestras, and the like if those dues entitle you to special benefits and privileges—for instance, free or reduced admissions and the use of a library or dining facilities. But many cultural organizations charge much higher dues for special-membership categories, such as "sponsors" and "patrons," etc. If you fall into one of those categories but receive no special privileges beyond those accorded a regular member, the IRS says that you can deduct the difference between your payment and the charge for a regular membership.

On the plus side, you get to deduct the full cost of church dues and assessments, even though you get the right to attend services or to occupy a particular seat or pew. But payments for parochial-school tuition are never deductible, since it is obvious that you receive something valuable in return.

Nor can you claim a charitable contribution for raffle tickets bought from a religious organization because they give you a crack at winning a prize. Instead, the IRS rules for gambling losses apply. Provided you are an itemizer, you can subtract the cost of the tickets from any kind of gambling winnings—lotteries, horse racing, cards, and so forth. But if there are no winnings, there is no deduction either.

Some taxpayers try to push things too far. The Tax Court threw out the entire $4000 contribution claimed by a California couple for a government-encouraged "People-to-People Sports Committee" golfing tour of Europe. An unsympathetic judge had no trouble deciding the couple received good value for their pre-devaluation dollars since tour benefits included golfing on top-rated courses and luxury hotel accommodations to ease the strain of travel. ▽

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# Horoscope

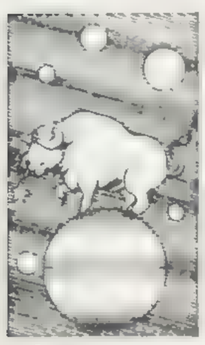
**By Maria Elise Crummere** **October**

**Aries:** All systems are go! **Taurus:** What are friends for? **Gemini:** A new set of options. **Cancer:** Make way for a new you. **Leo:** You bask in sun blessings. **Virgo:** Your touch is golden! **Libra:** Reach for the heights. **Scorpio:** Keep your cool! **Sagittarius:** Love life blossoms. **Capricorn:** The spotlight's on you! **Aquarius:** The pace: fast and furious! **Pisces:** Good things come in threes

## Aries

MARCH 20–APRIL 19

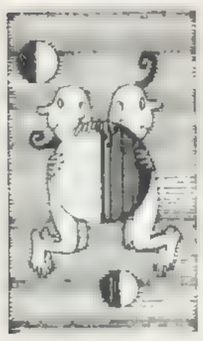
You swing into October with all systems go! Your ruler, Mars, joined to the fame planet, Uranus, makes the 2nd and 3rd perfect days to launch dynamic plans. New moon on the 9th will clarify your goals and energize you to tackle them. It's full steam ahead until the 17th. Then, shift to a low-key approach; your cool efficiency will impress the powers-that-be. The last three days of the month you hit upon a winning idea; try it out on someone close to you.



## Taurus

APRIL 20–MAY 20

When your ruler, Venus, eases into the reliable sign of Virgo on the 5th, your life will start to flow more freely. But think twice about the new associate who appears at the new moon on the 9th. And watch your timing when it comes to the presentation of a financial plan; the 17th to the 23rd may be best. The events of the 24th and 25th reaffirm your faith in someone you gambled on. On the 28th, a friend helps you think about the direction of your life.



## Gemini

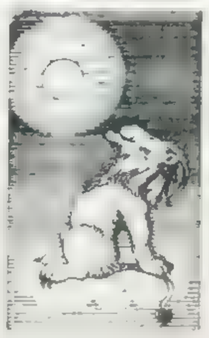
MAY 21–JUNE 20

On the very first day of the month, you must jump in and settle a troublesome situation once and for all. The new ideas and new associates you encounter at new moon on the 9th inspire you to make the most of your talents. On the 15th, an old friend turns up with a thrilling new venture—and a whole *new* set of options. Reassess your situation on the 23rd. Choose your new direction on the 30th.

## Cancer

JUNE 21–JULY 22

It often takes something dramatic like a thrilling new lover or a fantastic job possibility for you to shake yourself free of the past and to move on. This month you may get both! New moon on the 9th sets the scene for change—the rest is up to you. On the 11th, activate your social life or schedule a promising business meeting. At full moon on the 23rd, you will get the first taste of the exciting new world you can be a part of; the 27th and 28th prove to you that it's yours for the asking.



## Leo

JULY 23–AUGUST 22

Just when you think things can't get any better—they do! Fiery Leos have the benefit of the sun—their own sign—working its special magic for them this month. And with Air Libra on the scene fanning your Leo fire, your fortunes will soar to an all-time high. As the moon grows to full on the 23rd, you feel a wonderful sense of well-being. Now you can see that your love life will work out for the best.

## Virgo

AUGUST 23–SEPTEMBER 22

You attract good fortune like a magnet this month! Beautiful Venus revels in your sign all month and everyone falls in love with you. And with generous Jupiter guiding you until the 26th, the most amazing opportunities seem to appear out of thin air—and everything you touch turns to gold. Saturn is also on hand, eager to help you transform possibilities into solid realities. What more could you want? It's a golden month—savor every moment!

## Libra

SEPTEMBER 23–OCTOBER 22

Your ruler, Venus, now in diligent Virgo, spurs you to reach for the heights all month. During the first week, Venus teams up with industrious Mercury to help you make a name for yourself and your inventive ideas. After new moon on the 9th, Mars in Sagittarius brings out your competitive side, which adds to the momentum. On the 15th, an old love may reappear and want to pick up the pieces. Why not? You may learn something. *(Continued on page 129)*

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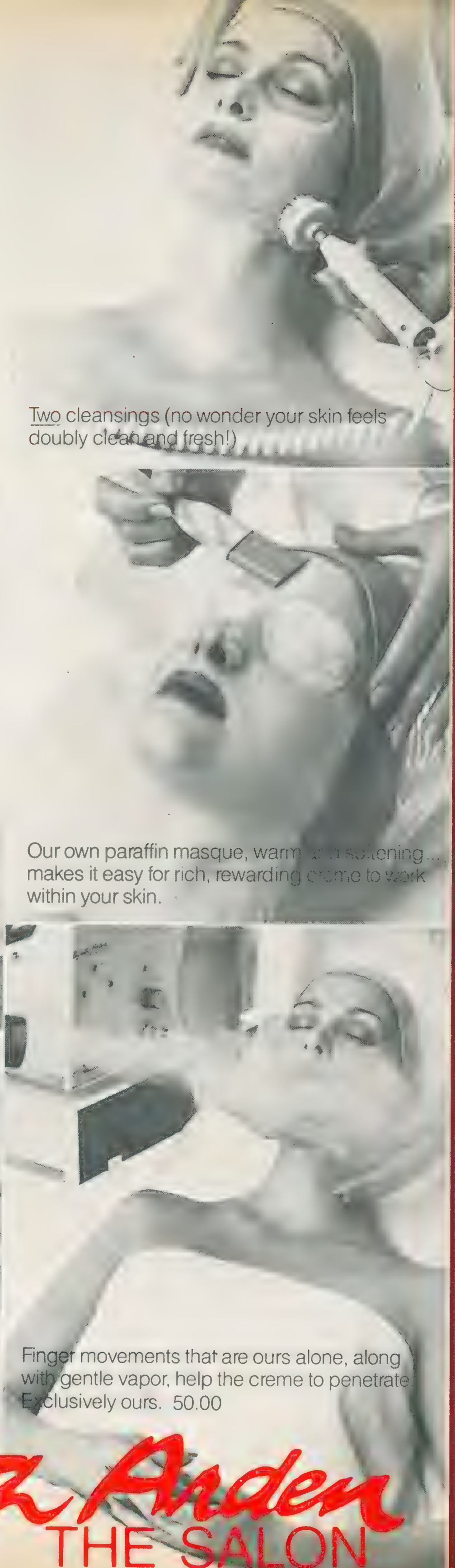

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THE SALON

# HOROSCOPE

*(Continued from page 127)*

## Scorpio

OCTOBER 23–NOVEMBER 21

This is a month of double messages. Your ruler, Mars, enters Sagittarius on the 12th and inspires the flow of important information to you—but Mercury, retrograde all month, keeps your plans on hold. Be patient and, from the 15th to the 21st, try to set up serious plans with dependable partners. You may be tempted to give in to the social whirl or to romance—especially on the 22nd. Try not to be impetuous; it will pay off in the long run.



## Sagittarius

NOVEMBER 22–DECEMBER 21

Freewheeling Sagittarians do not like toeing the line the way you have to do now with your ruler, Jupiter, in hardworking Virgo. Never fear, relief is at hand! On the 26th, Jupiter will shift into a year-long transit of pleasure-sign Libra—and soon, you will start to feel like yourself again. Wrap up any loose ends before the 26th so that you will be free and ready to enjoy what is in store for you. Best of all: a dramatic upswing in your love life!

## Capricorn

DECEMBER 22–JANUARY 20

Now that your ruler, Saturn, has entered social and carefree Libra, the pressure eases. Relax and start to enjoy yourself! You may become the focal point of a major social event that will change your life dramatically. And before you know it—around the 15th—you may find yourself working in a new medium that maximizes your genius for organization. Full moon on the 23rd makes you feel good about your life.

## Aquarius

JANUARY 21–FEBRUARY 19

The pace will be demanding this month, the stakes high. The events that take place on the 2nd and 3rd cause the first eleven days of the month to take on a special urgency; be prepared to make some fast and far-reaching decisions. Follow up on the 16th and 17th. Suddenly, a new world unfolds before you. Everywhere you look, there will be a glistening new opportunity! Act before full moon on the 23rd and you will get more than you ever hoped for.

## Pisces

FEBRUARY 20–MARCH 19

Three is your magic number this month with three major forces protecting your interests. From the 1st to the 11th, Mars encourages you to tackle an important assignment. Mercury provides crucial information from the 18th to the 23rd. Full moon on the 23rd urges you to move quickly—but with tact. The upshot? A promotion for you!

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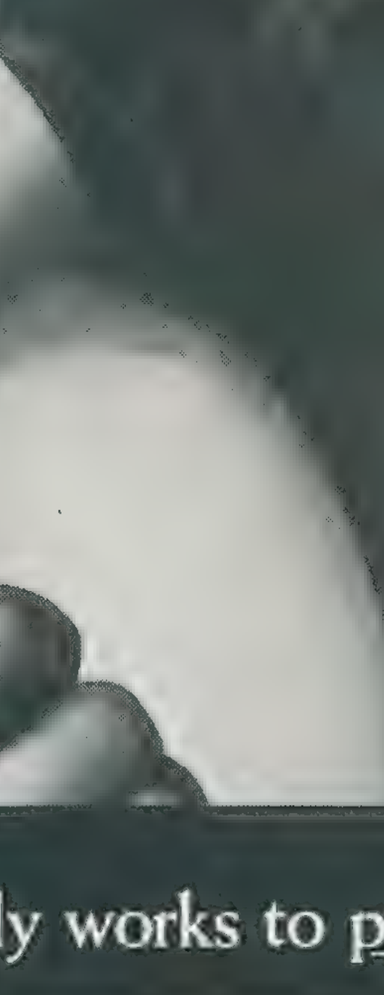


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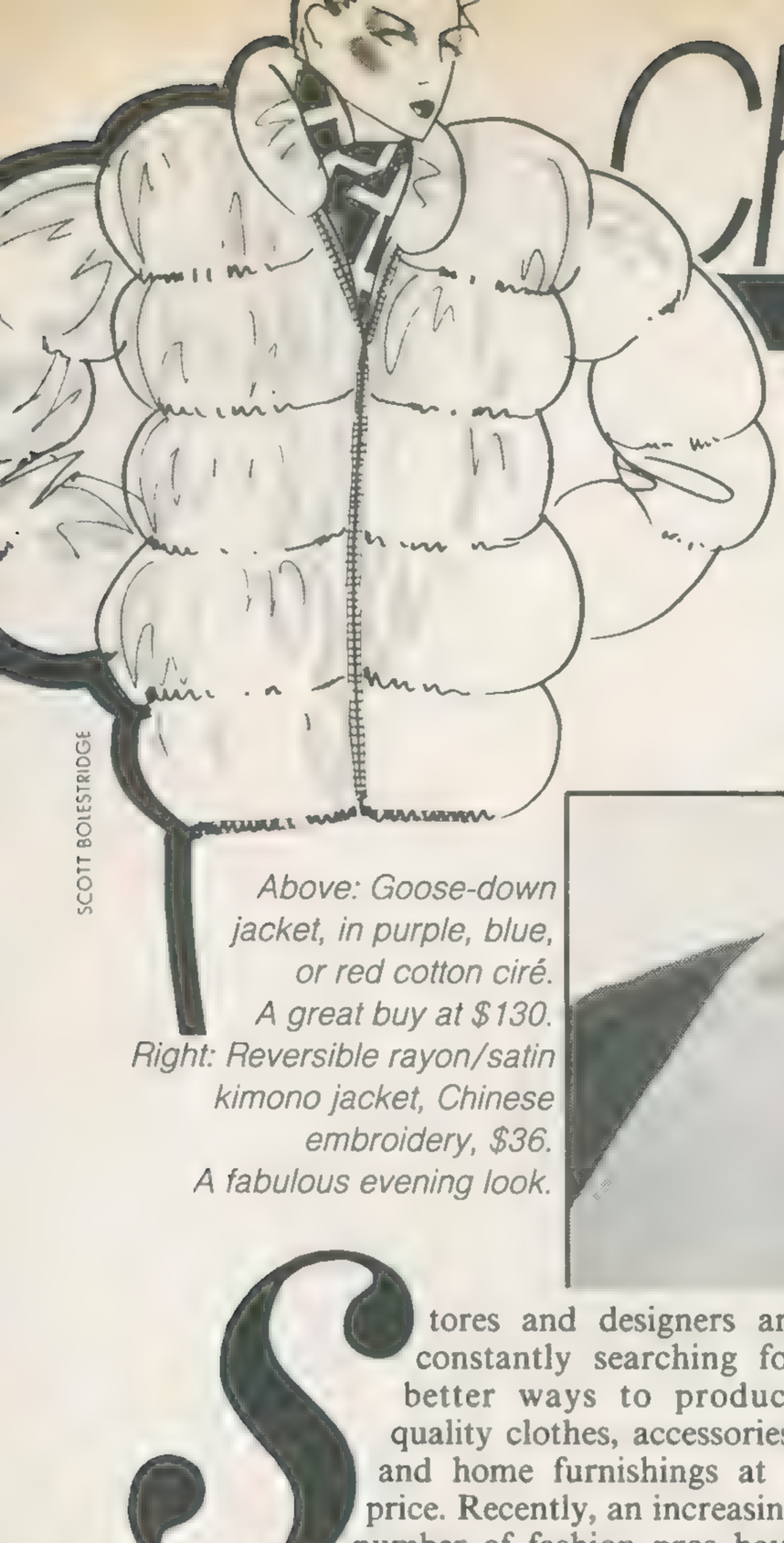
# China Now

*How far will stores, designers go to find quality at a price? Today, all the way to China*



SCOTT BOLESTRIDGE

*Above: Goose-down jacket, in purple, blue, or red cotton ciré. A great buy at $130. Right: Reversible rayon/satin kimono jacket, Chinese embroidery, $36. A fabulous evening look.*

SEAN EAGER

*Above: Chinese version of the jogging suit, $22. Right: Angora crewneck sweaters in rainbow shades—lilac, azalea, lemon—more, $34.*

Stores and designers are constantly searching for better ways to produce quality clothes, accessories, and home furnishings at a price. Recently, an increasing number of fashion pros have been turning to the East, especially China, for just this reason. Bloomingdale's, always good to watch for innovative ideas, has launched a storewide promotion on China that will continue through Christmas. Herbert Rounick, chairman of the board, Don Sophisticates, has been working with China for two years and is enthusiastic about the results.

Why China? Stores and designers are extremely impressed with the quality of workmanship and materials available in factories there. As Herb Rounick notes, "The Chinese do marvelous handwork—such as embroidered dresses, all-over sequined jackets. They are also very productive, which makes it less expensive to have clothes made there."

Bloomingdale's personnel (over one hundred buyers visited China in the last one and one-half years, on a total of 130 trips) worked with the Chinese to develop new, better-quality cashmeres; to Westernize the style and fit of Chinese embroidered jackets; to reproduce American-designed clothes.

Three of Bloomingdale's Chinese shops feature fashion. The Friendship Shop is well-stocked with sportswear, accessories, and quilted coats. The People's Market shows colorful athletic clothes, such as jogging pants, sweaters, sweat shirts, and T-shirts. A third shop, The Court of the Mandarins, concentrates primarily on exquisite antique robes.

Besides Chinese clothes, Bloomingdale's features many everyday objects of the Chinese home—baskets, handcrafts, tea services, porcelains—and specially designed Chinese fabrics and furniture. It's a huge effort, whose example other stores will undoubtedly follow. Which all goes to prove: you'll be reading labels quite differently from now on.

All clothes *this page*, Bloomingdale's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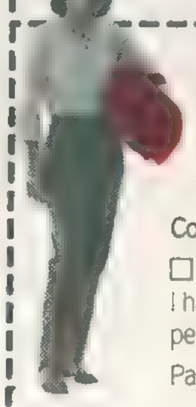

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PERSONAL

# Our heroine

## *Fancy for Nancy Drew*

BY ELIZABETH PEARCE

I can't tell you how thrilled I am to find out that Frances FitzGerald loves Nancy Drew, too. A three-month-long anxiety attack has ended.

It all started innocently enough when I bought my monthly copy of *People*. Inside was an article on Frances FitzGerald, whose new book, *America Revised*, had just been released to glowing reviews. As a teenaged journalist, I had been terribly impressed when she won the Pulitzer Prize for *Fire in the Lake*. She seemed so gifted, so bright, so concerned—just what I was shooting for at eighteen. Now, seven years later, I was an editor for an aristocratic New York food magazine, a job I was perfectly happy with until memories of Frances FitzGerald surfaced.

Here was a woman who had gone on to produce other works of equal achievement and significance. And what was I doing? Maybe if I had worked harder, with a greater sense of obligation to mankind. . . .

I went to bed that night in a blue funk. The next day at work I railed at friends about selling out to "materialism and the easy road to success." Finally, one dear friend made me realize that I hadn't been trying to become Frances FitzGerald at all. I wrote because it was easy for me, not because I really cared about writing. It was editing and working with food that appealed to me.

But the guilt, though assuaged, persisted. Until I bought Vogue. There I learned that Frances FitzGerald understands Nancy Drew.

I grew up devouring Carolyn Keene's books, swapping them with fifth-grade "chums," and learning to tap dance in code during recess. True, my natural inclinations were more toward plump Bess Marvin, but Nancy epitomized independence and self-reliance to my eleven-year-old mind. At eighteen, she regarded herself as a perfectly capable adult, and—wonder of wonders!—everyone else in those books did, too. Well-read, attractive, outgoing, and eternally tender-hearted toward stray waifs and downtrodden heiresses, Nancy was in many ways my childhood role-model. Best of all, sexism never reared its ugly head. Nancy was easily, but graciously, the equal of any man.

So grateful was I for Nancy's example that I even wrote a paper on the subject for my tenth-grade English class. I don't recall what my teacher had to say about it, but I won the class English prize later that year.

At any rate, Frances FitzGerald (with greater style and detail) says much the same thing in her essay. So what if she *does* have a Pulitzer Prize and a finely honed social conscience rather than a tenth-grade English prize and a passion for Jean Arthur movies—we both have fond memories of Nancy. Sisters under the skin after all. ▽


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Photo by
Tom Bartone

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# Talking about... Dance

## *Composer/choreographer Laura Dean: her Joffrey ballet music-and-dance*

**By Holly Brubach**

No one seems to know quite what to make of Laura Dean. Her dances are made of movements so simple, so unlike the virtuosic display of technique that audiences have come so often to expect, that they seem somehow primeval. Dean's concern with "repetition and geometric patterns, ensemble work with no entrances and exits," her fusion of the music and the dancing have prompted critics to describe her work in terms more anthropological than esthetic—tribal, hypnotic, ritualistic. Six men and women spinning, stamping their feet in counterrhythms, moving about the stage in ever-shifting configurations—this is Dean's dancing, hardly the sort one would expect to see at the ballet. Unless it's the Joffrey Ballet.

Over a year ago, Dean says, "Bob Joffrey sent me a letter. It just said, 'Laura, it's about time—let's make a piece, anything you want.'" The offer was not without precedent: in 1973, Joffrey enlisted Twyla Tharp to choreograph *Deuce Coupe* and *As Time Goes By* for his company; last spring, he commissioned a ballet from Moses Pendleton of Pilobolus. But Dean had misgivings: "I said to him, 'Look, I've never done a ballet before—are you sure you want to do this?' He said, yes. I said, 'You know, sometimes people leave the theater during my pieces.' And he said, 'That's okay.'"

Dean's own background includes training in ballet and modern-dance techniques; after graduation from New York City's High School of Performing Arts, she worked for a time with Paul Taylor. Finally, in 1968, "I got myself into a studio, and it was so painful. Every time I got up to do something, I felt like somebody else—doing my ballet training, doing something Paul had done.... So finally I just sat still. It wasn't a religious thing, it wasn't meditation, it was an actual physical thing—this went on for a couple of weeks. Finally, I got so bored that I got up and started pacing the room, back and forth, talking to myself like a madwoman, telling myself to keep moving. Eventually I started walking in circles, laughing out loud because I got that dizzy feeling you get when you circle around. Then I found that if you walk a circle smaller and smaller, spiralling in on yourself, finally you're spinning—and that sensation was fabulous. Since then I've been told that the dervishes do it, South Americans, the Basque people, Swedes—all of these people spin in their dances. Spinning was so enjoyable, so energizing—and that was a breakthrough for me to start dancing again."

Spinning has found its way into nearly every dance Dean has done since. At first reluctant to impose such elementary movements on other dancers with years of training invested in their techniques, she made solos—spinning, stamping, singing. Out of them came a fascination with duration, commanding the audience's attention for the full length of an evening's performance. Today, with an ensemble, "that's still the way I like to work. Once you're out there, don't leave the dance area—work, work, no rests."

In 1975, her collaboration with composer Steve Reich at an end, she found herself at a loss for music and incapacitated by an injury. Drawing on her twelve years of training in classical piano and music theory, Dean wrote the score for and choreographed *Song*. "The music and the dance happened side by side—I'd get a piece of music, write it down, play it, then choreograph it. Other times, I would choreograph something and then set music to it." The relation between the movement and the music is, she says, "definitely rhythmic—it also has to do with the stamping of the dancers' feet, which is part of the score. And it's in the emotional tone—whether you're playing in a major or minor mode colors what the choreography looks like and how it's seen." One of the few choreographers who composes her own scores, Dean now recalls relinquishing her piano studies early on because music and dance seemed an either/or proposition. Whereas, "in other societies, dancers are usually highly respected musicians as well; and many musicians know how to dance. Which is really wonderful."

One month before the start of Joffrey rehearsals, the shape of Dean's ballet is little more than an outline—the score for two pianos, the dance for four women and four men. She intends to use pointework, but not partnering. "The beauty of ballet is the partnering, but I'm not working with it because I'm interested in the dancers' being out there on their own two feet, feeling the space around their own bodies by themselves."

> ***"I said to Bob Joffrey, 'You know, sometimes people leave the theater during my pieces.' And he said, 'That's okay.'"***

The outcome of two day-long workshops, during which Dean will acquaint the entire company with her music and choreography will be the casting. Asked what she will look for in selecting dancers, she laughs and replies: "Sympathy."

JACK MITCHELL

*Laura Dean Dancers and Musicians, top, in "Music," from left to right: Angela Caponigro, Peter Healey, Perry Souchuk, Ching Gongalez, Erin Matthiessen, Dean. At Orchestra Hall, Minneapolis (Nov. 10–15); Detroit Music Hall Center for the Performing Arts (Nov. 18–22); The Joffrey Ballet—City Center, NYC (Oct. 27–Nov. 22).*

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## YOUR LETTERS

*(Continued from page 22)*

off with it, a chic creep, an impoverished designer, a classy pervert with a thing for top models.

Last week when I inquired at the desk, the librarian led me to the cabinet where old issues are stored. "We find putting the new Vogue down here deters the crime," says she. But when she opened the sliding door—voila, not only was the newest Vogue gone, so were all the rest.

The big question is: will this stylish klepto move away before the library cancels its subscription? You are probably asking why I don't subscribe myself. It wouldn't be the same having the magazine ambushing me from the coffee table silently accusing me of lacking shape, drape and filigree.

Mary Pierce
Portland OR

**Chides and cheers for Robin Duke**

Enjoyed the profile of Robin Duke (June 1980). However, I protest her "logical" deduction approving abortion which she claims results from her Catholic upbringing. As any Catholic or anyone in science and the medical profession will attest to, human life begins at conception. To believe anything else is an illogical promotion of infanticide. It's a shame Mrs. Duke's fascinating life is not pro-life.

Carole Dobrogowski
Harrisburg PA

Vogue is so much fun these days. The last few issues have been chock-full of interesting articles and I am delighted with the briefs in "Vogue's View" which keep me aware of new trends and ideas.

I would also like to commend Vogue for addressing many issues so vital to women and their families. The June issue's story on Robin Duke and her work for women's rights to make their own personal decisions about pregnancy was informative and thought-provoking. Mrs. Duke is a very special person to take a leadership role in such activities when the issue of abortion is being attacked so strongly. I admire her.

Ann Huddart
Carnegie PA

**Wine drinkers' wrangle**

The article on French wines on page 50 of the July issue is an insult not only to your readers but also to those of us who take an active part in wine education.

The aeration times "required" according to Mr. Gersh would require both a stopwatch and an alarm clock in addition to a corkscrew and a means of recorking a bottle between all pourings. And why not an evaporating dish to place over every glass to stop aeration between sips? And how about vacuum pumps to eliminate the air from half-full recorked bottles?. . .

Much pretentious nonsense is written about breathing. It can be of some help in rounding out sturdy young wines and a few powerful northern Italian wines. It can presage the death of older delicate wines.

Sediment is a normal consequence of aging wines. Some is easily disturbed and takes a long time to settle. Some sticks to the bottle and the wine can remain brilliant during a voyage from cellar to dining room—even a 200 mile voyage.

Most of your wine articles have been factual and informative and I do hope you will return to that format. The current article is presumptuous, incorrect, misleading and can only frighten people away from drinking fine wines.

Julius Wile
Scarsdale NY

**Martin Gersh replies:** *I stated in Vogue, January, 1980, that the purpose of controlled aeration is . . . "to eliminate those unpleasant aspects of a wine's taste usually encountered when one opens a bottle: rawness, an unfinished quality without roundness, a certain astringency—all those things that mask the marvelous aspects of a wine's flavor: its fruitness, with the suggestion of the grape—a taste powerful and lively, having density, complexity, memorableness. . . ."*

*People who have followed my program have had no trouble in glancing at their watches as they uncork a bottle, taking note of the time, coming back to the wine and tasting it at the appropriate time, and then placing the cork ¼" back into the neck when they are satisfied that the wine has arrived. To anyone questioning me about the matter, I say taste the wine immediately upon uncorking it; then taste it again after the required aeration period has elapsed. If you do not greatly prefer the wine at the point when I think it is ready, then controlled aeration is not for you.*

*I am dismayed that, throughout the years, Mr. Wile and many others writing about wines have set forth broad general policies about the breathing required for wines, instead of treating each bottle of wine as an individual matter to be resolved according to that bottle's own requirements.* ▽

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# From diva to director: a new prime role for Beverly Sills

## *One fan's salute to a great opera star, a warm personality*

BY DORIS JAY

*The best of Beverly Sills: in "La Traviata," as "the hauntingly beautiful Violetta."*

EDITOR'S NOTE: *On the twenty-seventh of this month, Beverly Sills ends her singing career—almost twenty-five years to the day that she made her debut with the New York City Opera—and turns full time to her new career as the company's general director. At that evening's gala, a benefit for the New York City Opera, Miss Sills will appear in the second act of "Die Fledermaus," a party scene, whose star-studded "guest list" onstage will include such entertainment luminaries as Placido Domingo, Julie Andrews, Helen Hayes, Cynthia Gregory, Zubin Mehta. Harold Prince will stage the "party," Carol Burnett will be the mistress of ceremonies for the evening. The rest of the lavish festivities: a cocktail reception, a dinner dance.*

How do you say farewell to a Beverly Sills? How does one cram the total meaning of this magnificent woman into a few words? You could write a book about her and still have enough material for a sequel. Although it was inevitable, the phasing out of her brilliant, unparalleled operatic career was the most painful decision I've ever had to accept. But this acceptance harbored much heartache, brooding, and tears.

As her departure becomes a reality, several poignant questions remain. How do you tell her about the beautiful luster that she is leaving on our lives? That she radiated a special quality of joy, and taught us about sorrow? And that she might as well take with her the pedestal that we put her on because nobody can follow her act? Like Caruso, she will remain irreplaceable. Above all, how do we condition ourselves to enter a new season of opera without those great Beverly Sills performances to look forward to, or simply without Beverly Sills herself to look forward to? Her onstage presence was equalled only by the person that she was offstage. To hit a few high C's, she has: character, charisma, class, courage, caring, and charm.

What Sills fan has not taken that memorable trek to her dressing-room door, down those steps, and onto the long line? No matter how fast you got there, the line stretched with enthusiastic fans carrying pictures, programs, albums, clippings, and every possible kind of Beverly memorabilia. Then the slow, patient, inching forward till you were finally within earshot. Most likely, before she was within sight, you'd hear the rich, earthy voice and the happy, rolling laughter, such vivid trademarks of the divine diva. Then the thrilling moment when you progressed far enough to peek around the corner and glimpse the glorious mop of tawny red hair and that toothy, one-in-a-million smile. Oh, that wonderful smile!

And how regally she stood, again enchanting her audience, brief moments after bedazzling us onstage. This was not a star mechanically scribbling autographs between glances at her watch. This was Beverly Sills, warmly and sincerely acknowledging each and every fan on an individual basis, not just occasionally, but even when she was due at benefits, receptions, and other events following the opera. Heaven knows, she didn't know 99 percent of us from Adam, but you would have a very hard time convincing a Sills fan of that. When she took your hand, gave you that smile, thanked you for coming, and answered a torrent of questions, those moments rated high and stayed with you for a long time.

One evening, her leg was elevated on a little stool outside the dressing-room door. One man jovially asked her if she were modeling her shapely leg. Everyone applauded and she went along with it, then showed us a very swollen ankle. Where is it written that she was obligated to stand there with a swollen ankle after *(Continued on page 157)*

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# *Murasaki*

A celebration of the senses and the spirit

SHISEIDO

Photo: S. Lutens

## BEVERLY SILLS

*(Continued from page 154)*

three arduous hours onstage? I've witnessed performers who will never attain her status employing every possible means of escape to avoid waiting fans. And I've seen Sills run after an admirer who dropped a glove. I've heard her patiently detailing good eating places to out-of-town fans; and there was a cold night when she waited until an elderly woman finally got a cab.

After her *Merry Widow* performance, I went backstage as usual. My sister and a friend were with me and she smilingly greeted us, and thanked us for coming. Two weeks later, she was at a department store autographing record albums. When I handed her mine, she smiled and said, "It's so nice to see you again. And where are your two friends?"

Farewell, dear Beverly.

There was always something very special about Beverly Sills's

"The glorious mop of tawny red hair and that toothy, one-in-a-million smile"

evenings, tantamount, I'm sure, to the Caruso nights of the past. First came the countdown to the eagerly awaited day, the hour, then the moment when she came onstage, took command, and proceeded to mesmerize us for the next three or more hours. This was opera, and she was its goddess, singing and acting like nobody else in the world. We laughed with her, cried for her, and became totally absorbed in the magic of what she was presenting to us. And magic it was! Nobody could touch her electrifying queen roles, her spellbinding Lucia and her hauntingly beautiful Violetta. Oh, the bliss of her romps through *The Daughter of the Regiment, Don Pasquale, The Merry Widow,* and other light roles that she so loved doing. And what opera fan will ever forget what she did with *Manon*, the tragic finale, and her poignant, whispered lament, "and that's the story of Manon Lescaut."

I am an opera lover, dear Beverly, and to say that without you my going will be curtailed would merely be hyperbole, but I don't think I can ever see *La Traviata* again. You are Violetta. We have to let you go, we have no choice, but you will remain the epitome of grand opera and a memorable part of every one I attend.

Farewell, dear Beverly.

With you at the helm, your new venture can only succeed. We'll see you across the plaza in a different capacity, but you will remain the Beverly we always want to remember. The slight sideward tilt of your head when you start to speak, your barely detectable lisp, your warm regard for people, and, oh, that beautiful smile. And so much more, impossible to forget. I often bemoan the fact that Caruso wasn't born fifty years later, but your timing was fabulous. Thank you for happening in my lifetime!

Oh, yes, when you make that career-ending final appearance in San Diego (this month), I will be there, painful though it will be. The loudest "bravo" will be mine. ▽


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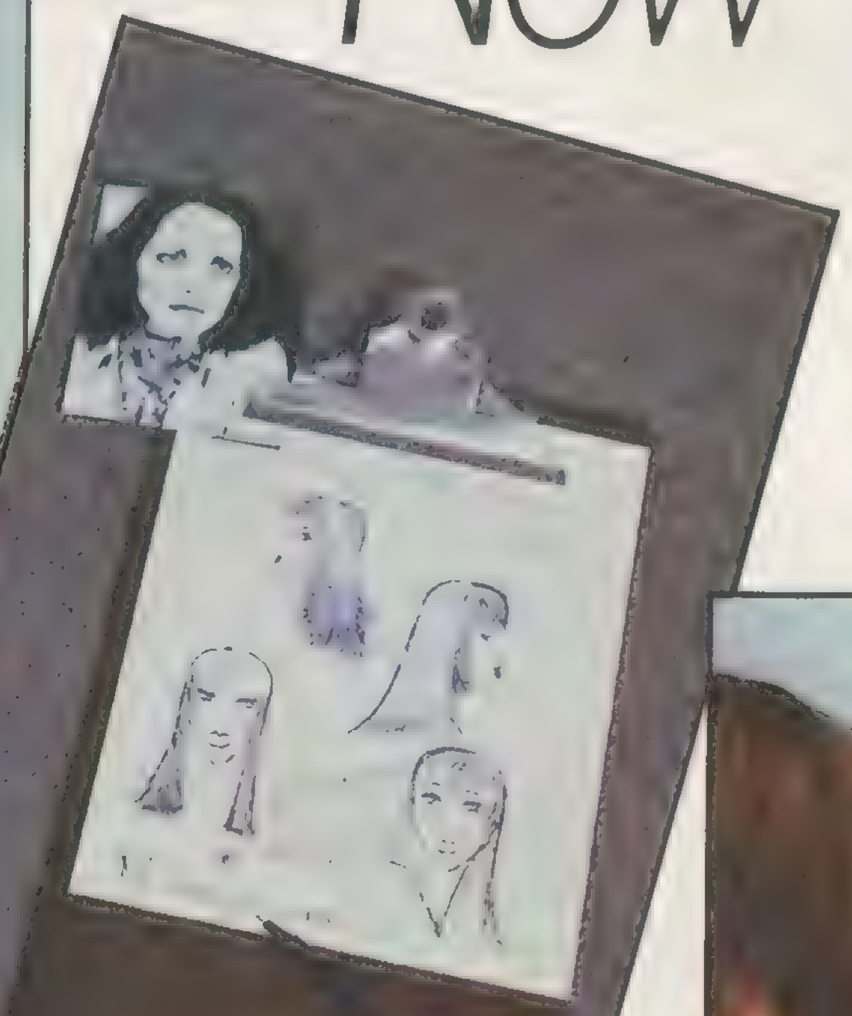
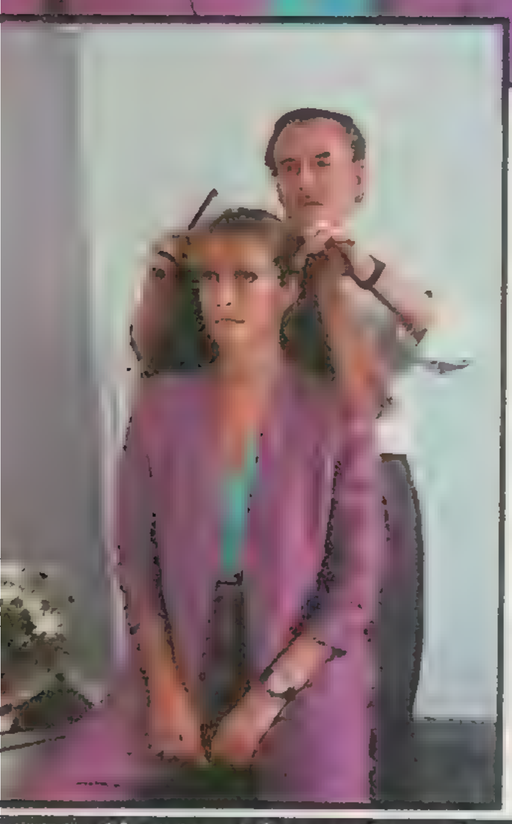
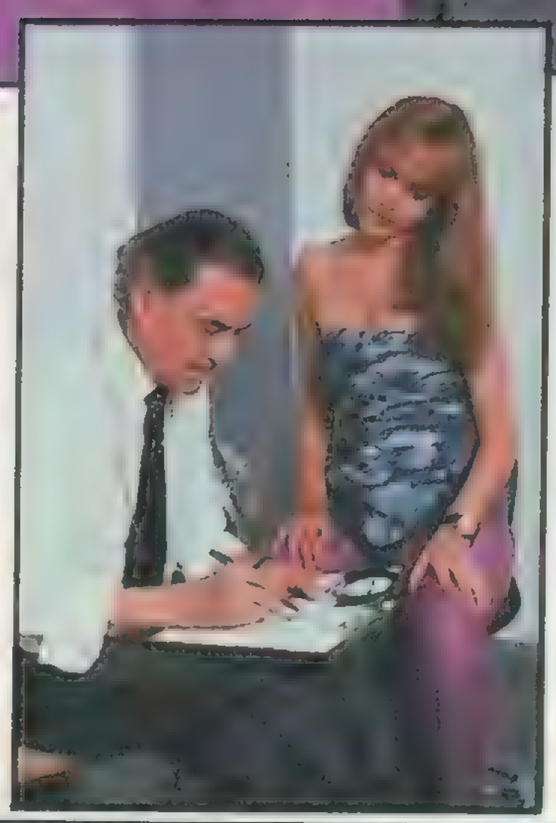
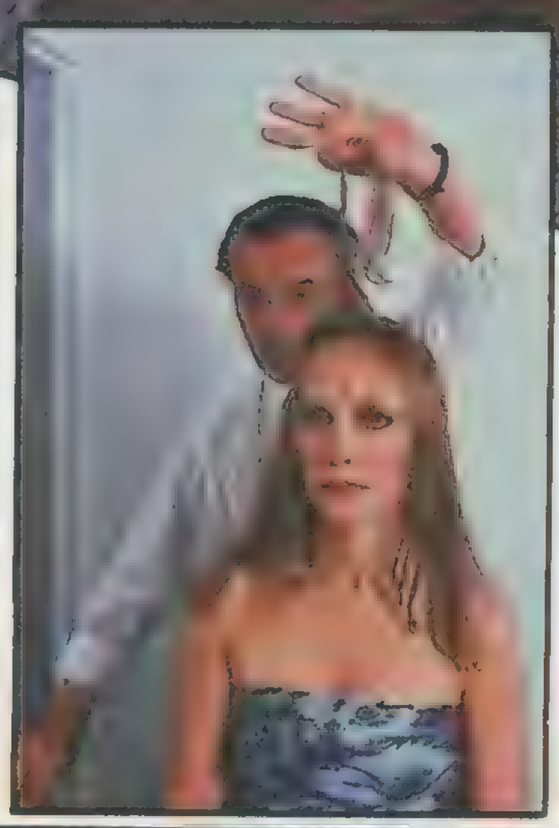


Alexandre (*left*) the celebrated Parisian hairdresser has always believed "lighter hair looks younger . . ." as actress Kelly Brogan discovered during the year she "highlighted" her way from true dark brunette (inset, *left*) to light, golden blond

*Shorter in front than back—Alexandre's cutting secret (above) for hair that has a natural tendency to curl—like Kelly's.*







*Above: Alexandre shows Kelly what he intends to do, first demonstrating as he always does with the hair itself (left), then sketching style choices on clipboard (center) . . . combining classicism with the contemporary need for a "wash-and-wear" style. Alexandre insists on cutting hair while wet (right), continually dampening his comb before using his (very small) scissors on each strand.*

*"When hair has been colored, even slightly, it needs constant conditioning—never forget it," says Alexandre, as he finishes the cut, above. When hair is dry, he fluffs it out with his fingers to create the maximum curl and movement.*

## "Allowing my hair to do 'what comes naturally' has made all the difference"

Before Alexandre (who is also styling advisor to L'Oréal) showed Kelly Brogan how her curly hair could help her overall look, she spent "ages trying to get rid of the curl, *right*, to make my hair straight!"—this, after making the biggest hair decision of all, changing her natural raven-dark color to a lighter, gold blond "for the sake of my career." As an actress, Kelly was often told—and saw for herself on rehearsal videotapes—that her dark hair made her look "harder," even older.

"I made up my mind when a producer started to sympathize, saying my 'coloring' must make it difficult for me to get work! I was too scared to go blond immediately . . . then I discovered that now few people do. Admittedly, I did it a very slow step at a time with Gabriella at Leslie Blanchard, going a little lighter each time until I reached the best shade for my skin and eye coloring.

"The haircolor change has resulted in other changes. I wear my hair much longer now. I've been told (and I know) I look younger and," she says with a huge smile, "auditions are going well!" A last word from Alexandre: "Kelly should keep this length, slight curl . . . for more femininity."

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# Auto theft: do you invite it?

## *How to discourage car-nabbing pros*

BY LILLIAN BORGESON

In today's troubled auto industry there's one type of wheeler-dealer who has no fear of foreign competition, needs no government loans, and clearly is feeling no pain. That's the car thief, often practically unfoilable. As one California officer puts it: "To a top-flight professional thief, the most sophisticated anti-theft system is no deterrent. It's more like a challenge."

Luckily, very few car thieves ever make it into the master-craftsman class. Most of them are either amateurs or heavy-handed apprentices. Don't give them any help.

● **Harden your habits.** The great majority of car thieves are attracted only by a quick, easy score and will bypass any car that presents problems. You can improve your ripoff resistance vastly by following these sensible and obvious rules:

Don't leave your keys in the car, even for a minute. Don't leave the car with the engine running, even for seconds. Don't hide spare keys in the car; even rank-amateur thieves know all the "safe" places. When you leave the car, lock it; roll up windows.

Away from home, go for high-visibility parking spots: under a street light, in front of a store window, out on the street rather than in a parking lot. If you have a garage at home, use it and lock the door. If not, park in the driveway with the car hood pointed toward the street: higher visibility lowers the appeal to "hot wire" experts.

Don't tempt window-shoppers. Lock packages and other goodies in the trunk. Keep the glove compartment locked, too.

● **Protect the parts.** Today you can buy a not-too-exotic Porsche for about $30,000. Buying the same car, part by part, you'd pay well over $80,000 . . . suggesting why the stripping and outright dismantling of cars is such a lucrative rip-off specialty, not just with shiny new status wagons but also with humble middle-aged models.

You can make the valuable parts of your car (like the stereo, even the engine and transmission) less "negotiable" by engraving or marking them with your driver's-license number. This also makes stolen pieces more returnable if they're recovered by police.

● **Be realistic about commercial lots.** Most drivers feel safe and secure when their cars are parked in a "valet"-type lot or garage with on-the-spot attendants. That's unrealistic. Most such places require you to leave your keys, which makes you vulnerable in a variety of ways. For example: An attendant (or even a passerby) can duplicate the keys, find your address in the glove compartment, and come get your car at his leisure. Then there's the "switch" scam, in which an attendant with rip-off connections takes new parts or accessories out of your car and replaces them (unnoticeably) with old ones.

So when you park in a pay lot, leave *only* the ignition key, and don't tell the attendant how long you'll be gone. And to be sure the car hasn't been driven to some switch point, check the mileage counter.

● **Consider anti-theft devices.** To get into a locked car, the average thief uses a coat-hanger-shaped wire to lift the door-lock button. This makes the standard ridged button the most vulnerable point on many cars. But there's a low-cost, easy-to-install alternative: *tapered* buttons or button shields. These are optional equipment on some cars, can be bought from auto-supply stores, and currently are available free as part of the "H.O.T. Car" anti-theft campaign sponsored by the Montgomery Ward Auto Club, 2020 West Dempster, Evanston IL 60202.

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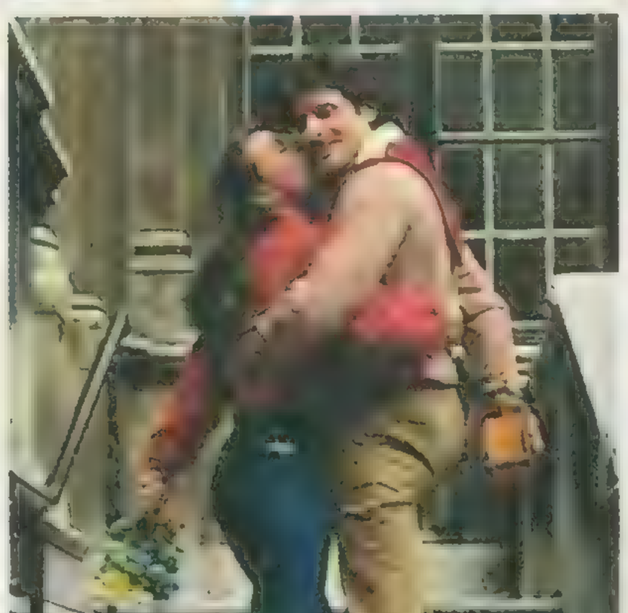

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# Hair Now

*Ten top hairstylists talk about what you need, want now—looks, changes, ideas...*

## FALL '80: NEWS, TRENDS

"There is no one specific length, but **the shape of the hair should be soft** and bangs can help create this illusion," advises Howard Fugler. "You'll see everything from a light, wispy 'fringe' to blunt-cut bangs that can be swept back and off the forehead for versatility." His other favorite look: a **"Chanel-style" ponytail,** tied low at the nape of the neck with a big taffeta or silk bow—smooth, neat-looking. . . . "Heads are no longer small; **there's more volume to hair now,"** says Marc Pipino of the Pipino-Buccheri salon, "but that doesn't mean hair should look messy." This year's replacement for hair combs: "headbands (in bright colors), bows, ribbons."... John Sahag loves **asymmetric styling.** If you're thinking of a change, think: "hair cut slightly longer, fuller on one side of the face; shorter, more contoured on the other."... "For a special effect, for adding texture, **try a little back brushing,"** suggests Garren of Garren at The Plaza. "It helps keep hair off the face; accentuates, 'heightens' cheekbones, opens up eyes. **Or go very straight,"** done by using a soft setting lotion, then blowing hair dry as Garren did, *above*.... **If you're thinking about haircoloring:** John Sacchi of the Pierre Michel Salon suggests that you work with a colorist to determine the right highlights for your hair. Have the colorist look at your hair in daylight—by a window or even outdoors. His tip: The highlights that your hair picks up in the sun should serve as your color guideline.... **Fall '80 update of the classic blunt cut,** the way Xavier Zeitounian of Xavier Coiffures sees it: "Bangs are long; hair is very straight on both sides of the face, hitting just above the jaw bone; the back is cut slightly shorter than the front"—neat, versatile, easy—everything you want in a hairstyle now.... **Long bangs** can give any style, any length quick versatility. According to Stephen Jacobs of the Pierre Michel Salon, "They're easy to care for, a great way to 'turn' a look: when bangs are rinsed, towel dried, and brushed out, they—instantly—freshen your hair-style."... Jean Louis David favors **a new "permed-set"** for fall that does away with the classic processes of permanent waving. "Only the hair near the roots is worked," he explains, "hair tips remain free, are razor cut after the perm to avoid a frizzy look."... "The single most important hair tool you can own is **a good brush,"** reports Didier Malige of Jean Louis David. "I like a nylon/real bristle combination, such as the Mason Pearson brush. All-nylon brushes can make hair too 'electric,' all-natural bristle brushes aren't strong enough for most hair."... Last thought: No matter how your hair is cut—or by whom—chances are you'll be happier with the results if you **consult with your stylist before he cuts your hair.** "A stylist can learn a lot—just by looking—about the shape of your face and features; about your hair's texture, quality, waves, part," says Louis at Louis-Guy D', "but he or she can't take into account other—important—considerations unless you describe them. You should always discuss the type of work you do, your life style at night, the time you want to spend on your hair."

*Photo, above,* Esther Gallant earrings

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*Fabric, Liberty-style, by Butterfield*

# Talking about... Collecting

## *Furniture of a gilded era...paper treasures...wind toys for adults*

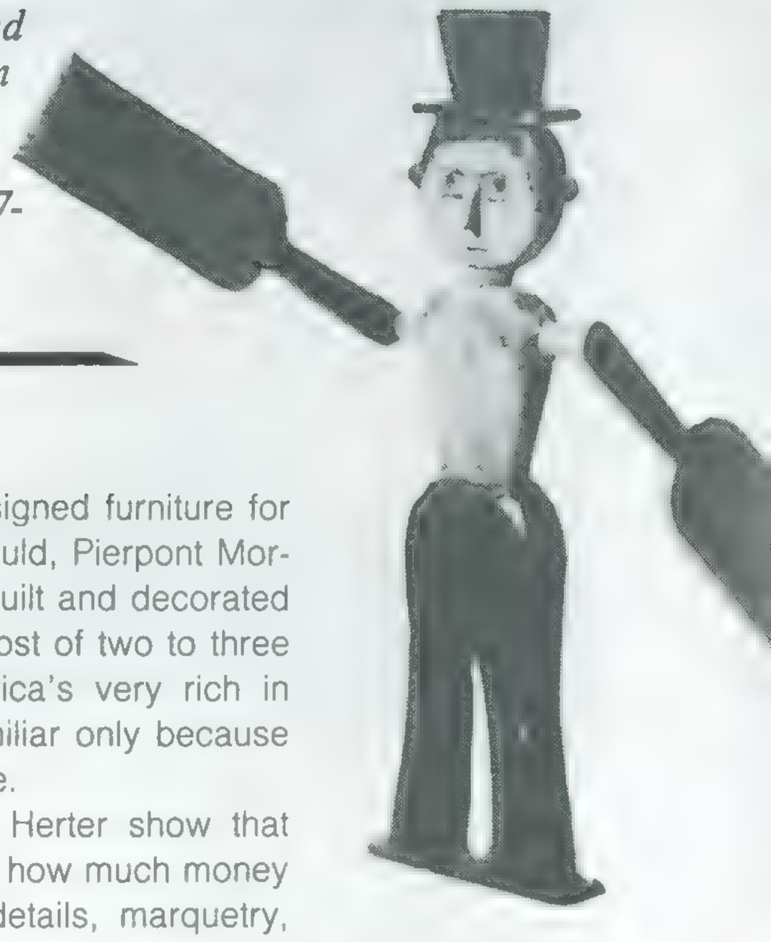
**By Judith Goldman**

Liberty of London produced more than the fabrics for which they're still famous. From the 1880s until World War I, craftsmen working for Liberty & Co. created furniture, jewelry, silver buckles and buttons, spoons, clocks, pewter vases, and ceramics. Liberty & Co. was the English outpost for the Art Nouveau style. Liberty silver, sparingly enameled in brilliant peacock blues and greens, is hard to find, still relatively inexpensive and worth the search. Look for cigarette cases decorated with Celtic knots; forest-green buttons rimmed in silver; knives, forks, and spoons with enameled handles; and imposing clocks that tell time by the phrase *"Tempus Fugit."*

Silver is marked "Ly & Co.," "L & C," "L & Co." and (rarely) "L & CC Ltd"; some buttons bear marks of provincial manufacturers like Hutton or Haseler. Use *The Liberty Style* (Rizzoli), as a guide.

**Don't miss...** *At New York's Museum of American Folk Art, "Whirligigs/Wind Toys, and Woodcarvings" from the collection of painter Leo Rabkin and his wife, Dorothy: over one hundred forty toys carved from wood, shaped like policemen, sailors, lumberjacks, and voodoo dolls, and made to dance frantically in the wind.... Two important books: "A Century of Chair Design: 1850–1950," edited by Frank Russell, Philippe Garner, and John Read (Rizzoli), essays on the chairs of William Morris, Frank Lloyd Wright, Mackintosh, Breuer, and LeCorbusier; and "Mariano Fortuny: His Life and Work" by former Sotheby fashion consultant Guillermo de Osma (Rizzoli), the first book on the innovative designer whose pleated wonders still sparkle like the Adriatic.... This season's auctions' expensive start: October 22, when Sotheby Parke Bernet New York knocks down André Meyer's Impressionist pictures; and October 14, when Christie's sells a single-stone, 17-karat-plus diamond ring and a jade necklace from the estate of Helen A. Wrigley.*

**SoHo's paper haven** Eight-month-old 80 Papers is a slip of a store in New York's SoHo crammed with magical, decorative papers from France, Japan, Sweden, Italy, Holland, and America. The hand-stenciled folk-art papers made in Japan are worth acquiring to frame and contemplate. So are Swedish papers in muted earth-tone swirls and handmade marbelized papers from France and America. 80 Papers also stocks hand-bound portfolios and will make albums to order. The proprietor, Wendy Stewart, remains cheerful even when the crowd from her tiny shop overflows onto the street



*In the wind: dancing toys attract fans.*

*Lavish Herter ottoman: still underappreciated, he enriched an era.*

## RICH DESIGNS

He designed furniture for Jay Gould, Pierpont Morgan, and William H. Vanderbilt. In fact, from 1870 to 1891, he built and decorated Vanderbilt's massive, block-square Fifth Avenue mansion at a cost of two to three million dollars. He was decorator and cabinetmaker to America's very rich in its most gilded age, but his name, Christian Herter, sounds familiar only because his grandson and namesake was Eisenhower's Secretary of State.

Late last spring, New York's Washburn Gallery mounted a Herter show that offered a glimpse of his opulent vision—furniture that announced how much money one had, ottomans and tables loaded with inlays, Japonais details, marquetry, stenciling, and brass pulls. But most often his lavishly decorated structures were, underneath it all, as spare and rigorous as Frank Lloyd Wright's.

Still underappreciated, Herter's furniture almost never comes up at public sales. But it can be found at Salvation Army stores, houses of the once well-to-do, turn-of-the-century hotels in the South and Northeast, and at the Washburn Gallery.

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**WHERE TO FIND IT.** You don't have to go to Hungary, or even to Denver, Houston or New York to participate in this uniquely successful skin care program. Ilona of Hungary skin care products are also available by mail. She has written a 24-page booklet "SKIN CARE REGIMEN" to outline the working of her system and help you choose the right routine for your skin type. You live with it and you know your skin best. With the help of Ilona's precise instructions you can zero in on what your skin really needs.

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Climate is also an important factor in Ilona's skin care program. She does not believe in "all purpose" cosmetics and is the only skin care expert in America who takes into consideration the country's varying climatic conditions.
She added: "If you move from a humid New York climate to a dry Arizona, your garden and lawn will require different care. You will have to change your skin care rituals also." Accordingly, when inquiries are mailed to Ilona, a convenient chart will be sent showing the average percentage of humidity of that particular area. This enables the client to choose the proper and most effective skin care products from Ilona's most comprehensive cosmetic line. The are made in America and sold with a Money Back guarantee.

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# Talking about... TV

## *When America speaks up... how women live now— and then...what a body needs*

**By Gloria Emerson**

## American morals

I still remember some faces, a few voices of men and women lining up in an unemployment office in Detroit who were seen on PBS' *Bill Moyers' Journal* last spring. He spoke of these laid-off auto workers, describing "a world that's pressing ever harder on them." There was one man who said, with sadness, Detroit used to be a beautiful city, but it ain't the Motor City no more.... And they don't even call it the Motor City nomore. They just call it Detroit."

Moyers (*above, left,* with former Iranian U.N. Ambassador Mansour Farhang), who might be the closest thing we will ever have to the late Ed Murrow and his program *See It Now*, has the assurance and the skill to interview all kinds, ranging from the desperate to the man he called the chairman of the American Establishment, David Rockefeller, now chairman of the Chase Manhattan Bank. Moyers followed Rockefeller to eight cities in seven days and wasn't too shy to ask if Rockefeller ever had "any qualms about dealing with an authoritarian, even repressive, government?"

Part of the regal Rockefeller reply was: "I personally don't see anything immoral or improper about our dealing with people with very diverse views, even if they conduct their affairs in a way that we might find repugnant."

While many television commentators strike me as men with dehydrated vocabularies and the thought processes of ten-year-olds, Moyers has opinions and the facility to express them. Rockefeller, he told us, "is to the elite realm of international financiers what the Crown was to England in its most Imperial days." Yes, indeed.

The good news is that *Bill Moyers' Journal: Campaign Report* in October will be devoted to the campaigns and candidates and how Americans perceive their lives, their country, and the choices before them. Moyers and his staff have a happy talent for finding quite average Americans who are able to speak about social injustices without labeling them as that. There was, for example, on one program, the mother of two teenage sons in Pearl River, New York, who wrote her local newspaper: "Where is it written," she asked, "that only the young can kill or be killed?" She and her husband favored mandatory registration of all able-bodied men and women up to the age of fifty-nine. Watching Moyers find out more about us, what we have lost, and what we hope we can gain in November, might be the best thing possible for a people who have every right to feel discouraged and slightly afraid.

## . . . and English manners

If you want to stop worrying—briefly—about the MX missile, the eroding dollar, the more than 2300 incidents—including operational errors and mechanical failures—reported at the nation's nuclear power plants last year, OPEC, unemployment, the Ayatollah, and the Republican party's lack of support for ERA, turn to Jane Austen. Her novel *Pride and Prejudice,* published in 1813, is a brilliant satire about the confining, pretentious world of English ladies and gentlemen and the never-ending business of finding husbands for young women.

*Courting couple Elizabeth Garvie, David Rintoul, in "Pride and Prejudice"*

A five-part dramatization of this classic starts on PBS's *Masterpiece Theatre* on October 26. The book was adapted by the novelist Fay Weldon who has taken some liberties but can be forgiven. Those who saw the old MGM movie might miss Greer Garson as Elizabeth Bennet—that *hauteur* and lovely mare-like face—and Edmund Gwenn as the father who often found having five daughters and a fidgety, rattled, ignorant wife a considerable trial. When Mrs. Bennet, whose purpose in life is to marry off her girls, accuses Mr. Bennet of lacking compassion for her nerves, he replies: "... I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least." If *Pride and Prejudice* is slightly outdated, it is still a delightful reminder that women's lives have improved in many, if not all, ways.

## BODY LANGUAGE

*The Body in Question* (PBS), written and hosted by Jonathan Miller—actor (*Beyond the Fringe*), writer, doctor of medicine among other vocations—is a fascinating, eccentric anatomy lesson, exploring both the human body and mind. Miller, with his aquiline English boarding-school face, is the perfect teacher, lacing his medical explanations with tidbits of philosophy, humor, and artful inquiry. "By taking on the role of patient, we change our social identity," explains Dr. Miller, who understands social roles as fully as if he invented them.

The thirteen-part series, which begins September 30 and continues into December, travels from Pompeii to London, from brain to pancreas, with unusual expeditions along the way. The last program features (to my knowledge, for the first time on television) a postmortem examination, in which Dr. Miller participates with a scientist's curiosity and a humanist's respect. —C.M.

# When it comes to great taste, everyone draws the same conclusion.

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# Living: Ideas and Trends

## Designer "dishing"...refined recorder . . . clutter cure

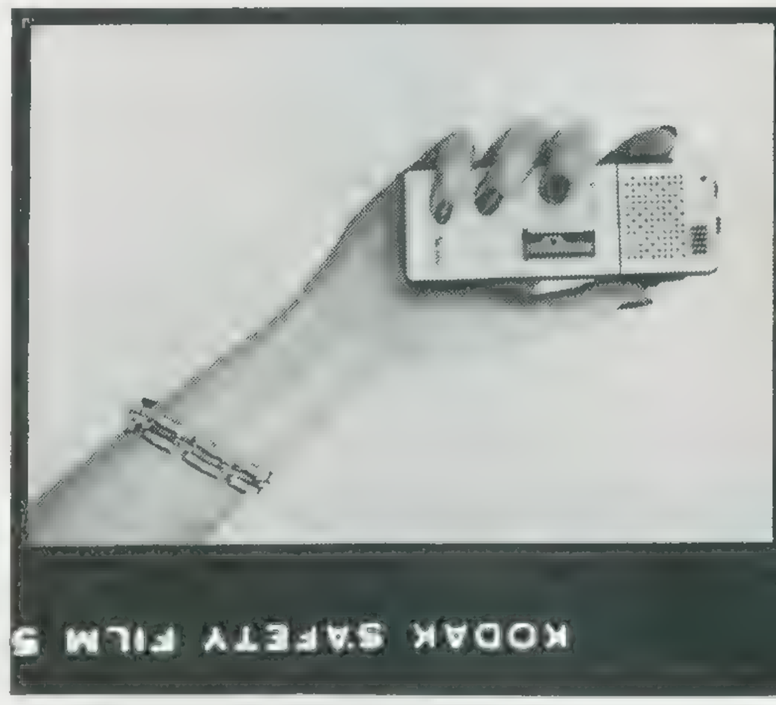
**By Barbara Plumb**

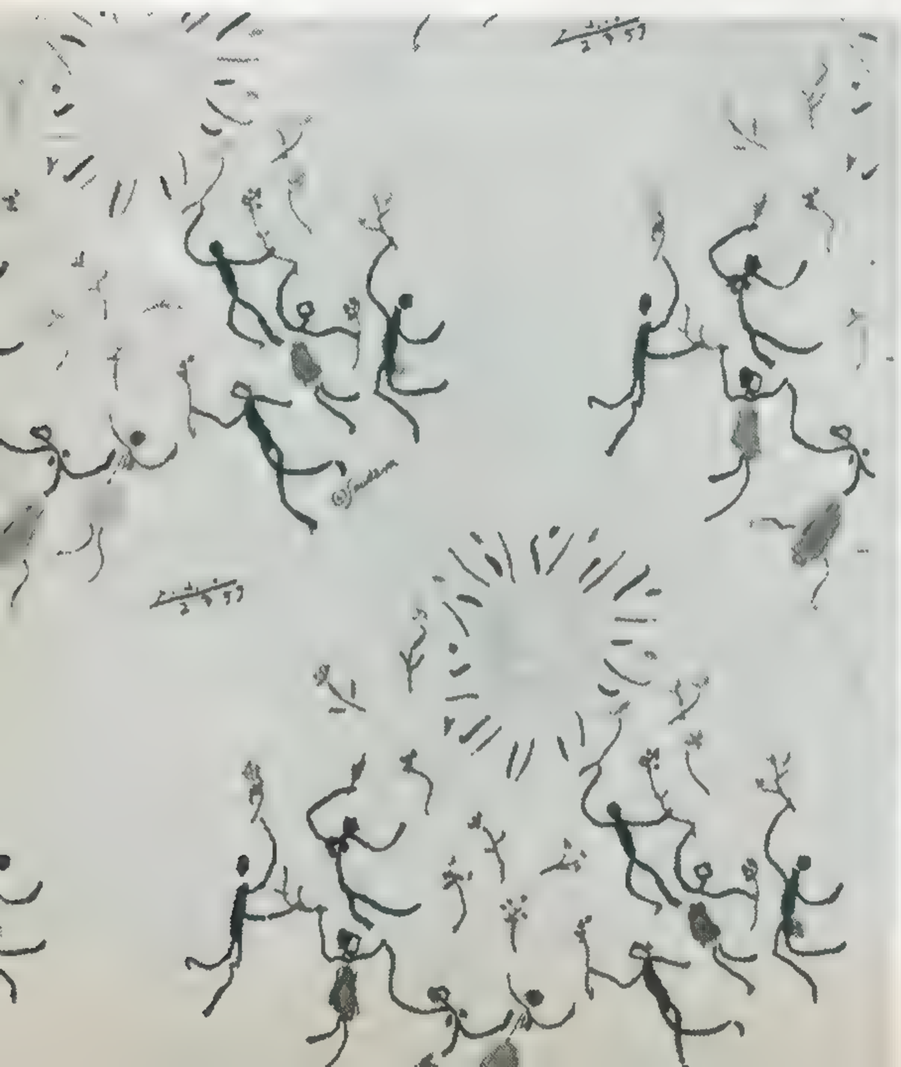
Sculptor Charles O. Perry, usually known for his monumentally scaled sculptures—such as those spectacularly displayed at Washington DC's Smithsonian Air and Space Museum and in San Francisco's Hyatt Regency Hotel—is now creating small-scale sterling-silver objects with the same form and elegance for Tiffany & Co. Subtle curves and sensuous reflections make his silver bowl with vermeil lining, "Half Seed" (*above*), a dazzling centerpiece. 12½" long; $2600 at Tiffany, NYC.

*Angelo Donghia, interior designer, moves gracefully into product design with his new collection of dinnerware, glassware, giftware for Toscany. Checkmate (left) was inspired, says Angelo, by "a Chinese cup with blue and white checks. Every time I used it, I thought, 'What a nice thing.'"*

**Dividing a room for privacy's sake doesn't require that you give up the joys of spaciousness and light. Not according to architect Daniel Goldner, and the evidence is in this room he designed (*above*). Between the living room and the bedroom, he placed a wall-hung white lacquered cabinet that opens onto both rooms and holds stereo equipment, a television set on a swivel. Leaving one foot of space at the ceiling and adding a band of vertical blinds below, Goldner maintains a sense of openness that seems to enlarge the room. Blinds allow you to borrow more or less light and color from the bedroom, or you can use the lighting in the base of the cabinet.**

A tape recorder (*right*) as elegantly finished as a piece of jewelry and as easy to carry as a wallet calculator—even in an evening bag—has been introduced by Norelco. The 640 Impromptu, a note taker and memory aid, features fast-forward, a sensitive microphone, and signals no-cassette or end-of-tape. $345.



### *WALL-TO-WALL PICASSOS*

*The Picasso estate and the agency representing licensing for reproduction of Picasso's art, S.P.A.D.E.M., have approved the reproduction of fifteen of the master's paintings and sketches on vinyl by Imperial Wallcoverings. Picasso signature T-shirts were ordered destroyed by the same association because "the name was being used like a couturier label." "Ronde des enfants" (left) is said to embody the artist's dream of world peace.*

Those who long for the pristine, uncluttered look but are unable to break the keep-it-all habit will bless interior designer Joe D'Urso for his new coffee table (*below*) for Knoll International. The table's top can be left unencumbered; while all the magazines, newspapers, or other objects you like nestle neatly on the shelf beneath. In mirror-polished stainless steel, with black glass top, concealed casters; 27" square. $2720.

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From the Ciani collection of precious and semi-precious jewelry. At fine stores.

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# Daddys' girls: women who win

## *Fathers find new joy in nurturing now*

BY ANNE ROIPHE

When Dustin Hoffman, playing the lead in the film *Kramer vs. Kramer*, runs through the city streets carrying his son—bleeding from a cut over the eye—to the nearest hospital, there's hardly a face in the audience that isn't dripping wet. A father acting fatherly undoes us all. Hollywood's rash of child movies, remakes of *The Champ, Little Miss Marker, et al.*, is no mere accident. The timing is right. The Women's Movement, the sexual revolution, and the consequent blending of previous sexual privileges and rights have made us all turn to the father. He has become more than the breadwinner and now equal to the mother in psychological responsibility for the well-being of his children. *But of course*! We always had fathers and their absence or presence always meant everything. How well or how badly our fathers loved us had an enormous effect on our ultimate place in the world and on our sense of ourselves. For women, it is no secret that a loving daddy determines the smoothness of the road to adult sexuality and affects for better or worse, till death or divorce, adult relationships with men. Daddy is not just the indifferent moon behind mother, the sun. Daddy and mommy together make the firmament, the planets, the stars, the Milky Way, and the black holes of our childhood skies. *Kramer vs. Kramer* describes the expansion of soul that intimacy with a child can bring to the father. Intimacy transforms Kramer Père from an ambitious imposter into a real humanoid. Intimacy is exactly what fathers of other generations have been deprived of, at great cost to their children.

My father was one of those handsome men with immaculate clothes, attaché case, and steely eyes who were always rushing off away from the nursery. His work was outside the house and his recreation was outside the house and his interests were non-familial. His responsibilities towards his progeny were financial and not emotional. In hallways, on staircases, on lawns, and porches, I waited for him, anxious to catch a glimpse of his shoulders bending over his dinner, reading his paper. I was always eager to bring him his mail, to fix him a drink, hoping each day for some recognition, some personal connection that would bind him to me as I felt bound to him. Oedipus is a cruel master and makes us love our fathers even if they are absent, away at war, buried in work, or sealed

off in their cocoons of masculine activities—their clubs, their sports, their politics—places where little girls were then thought to be superfluous. I lurked around the tennis courts where he could be found on weekends. I waited by the front door in the evenings with my slippers on and my face shining clean, hoping I would hear the turning of the lock before it was my bedtime. My love was childhood long, intense with imagined dramas: my mother would die and he would turn to me; my parents would get divorced and he would spend one entire Sunday each month with me. My love was unrequited, not only in the Oedipal sense but in the paternal sense as well; and when I grew up and chose a man for myself, I did the very thing I had intended to avoid. I married a man handsome like my father—tall and immaculately dressed—who did not and could not love me. The emotional climate of my new home was so like that of my childhood that it seemed quite natural, even normal. I waited dreamily and patiently for male attention I no longer really expected or thought I was worth. It took years to change the patterns and to find my own angers and truths, correct my bearing from that of a child, hopeful for a crumb and a smile, to that of an adult giving and receiving some approach to equal exchange.

The demands of my father's legal practice, the pleasures of making deals, of talking about the stock market, and of playing tennis distracted him from the "everydayness" of his children's childhood. He never fixed French toast or hamburgers. He never supervised a bath or comforted a child waking from a nightmare. He never went to school to hear the reports. He carefully avoided musicals, dance recitals, and homemade puppet shows. He was busy with what we all believed was the real world. He did not consider the changing of diapers, the preparation of or shopping for food, the reading of a bedtime story, the placing of a Band-Aid, his responsibility. He had, therefore, no intimacy. He missed all but the form of having children. I think he was the victim of a time that asked too little of fathers and assumed them incompetent of the simplest fathering tasks that they could have mastered easily and performed enjoyably. Now when I see my father I often ache to make up to him what he has lost, what we both lost while he was locked behind the doors of macho behavior, chasing the time-consuming demands of American success.

There is a frightening phrase in common use in psychiatric circles: "good-enough mothering." This is something you either had or didn't have in the early years of your life. It is a phrase always said with solemnity and a crashing kind of finality. It's something you either can or cannot give to your child, and the consequences of "not-good-enough mothering" fill the pages of multiple textbooks—a library's worth on the collected failures of womankind. It's time, of course, to talk about "good-enough" and "not-good-enough fathering." We need to know what good fathering means to us as women in our work lives, in our sex lives, and in our maternal efforts. The idea that it takes male and female equally to raise the child may be the most important, albeit inadvertent, contribution of the Women's Movement.

I have heard other women saying, "My father never thought *(Continued on page 191)*

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If problems persist, see your podiatrist.

The Specialists in Foot Car

*Estimated average based upon information received from the American Podiatry Association.

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## DADDYS' GIRLS

*(Continued from page 189)*

I could amount to much." "My father thought I was dumb." "My father never noticed whatever I did in school." "My father never explained anything to me; but just let my brother ask a question, and out came the encyclopedias." "My father hated short women and said so constantly. I felt like killing myself when I realized I would never make it over five feet." Women who have these tales to tell about their fathers have all been bruised in a serious way. Their self-esteem has been diminished and eroded. They have, like all children, loved their fathers and accepted, at least in part, their male parent's view of their worth. Women with these kinds of fathers yearn particularly for the protective tenderness of a man and yet they expect so little that they often get little in return. It is a psychologically dangerous state to be in, this condition of the under-fathered.

We all know women who are helpless and sweet, who flirt with plumbers and professors alike and, by acting girlish and incompetent, manage to feel constantly protected. These women usually did not have an excess of daddy love. They had a deficit. These are the cases of arrested development that are still waiting for Daddy. Big-eyed and weak-kneed, they are doomed to eternal disappointment. They strike poses and hide their real strengths and normal aggressions because their fathers did not love them and they keep hoping that this love can still be won by playing the game correctly. If only they were more nearly perfect. All children take their fathers' rejection as an accurate judgment on themselves. Children can't see a father's indifference as a result of alcoholism, or of daddy's unfortunate dislike of women, or as a logical outcome of his relationship with mommy, or as comment on his immaturity. Many rejected girl children grow into women who must woo man after man to undo the first wound and fill the emptiness that has now become infinite.

Women who marry much older men in the hopes of finding Daddy are usually disappointed; but, Lord knows, women keep on trying that solution. It may be that there is just one moment when fathering really helps one to grow, and that is in childhood. After that, a father/daughter relationship may become a kind of unhealthy pretend—an illusion that is somehow corrupted by adult sexuality and inappropriateness.

Studies have been done showing that a woman's potential for sexual satisfaction and orgastic capacity is closely related to her sense of her father's love. Women who said that their fathers admired and cared for them scored high on sexual-pleasure queries. Achievement levels of women whose fathers backed their efforts, expected a great deal of them, put some of their ego aspirations into their daughters were also considerably higher than those of women whose fathers were uninvolved. Fathers, then, can contribute to their daughters' sexuality and mentality. I have a friend whose stepfather told her everything there is to know about sex because her mother was too afraid of the subject. This friend of mine—who remains close to this stepfather today—says that without his help in her stormy adolescence, she would have been pregnant and divorced before the age of eighteen.

Child-development theorist Margaret S. Mahler, who co-authored a book on separation and individuation, *The Psychological Birth of the Human Infant* (Basic Books) that has become the most respected text on early childhood for students of psychology and psychiatry, has shown that children in the second year of life need to establish some degree of independence from their mothers and express some anger in the process. Little Mary struggles to her feet and, seeing the cat on the other side of the room, wobbles over. She catches the cat's tail and pulls. Mary's mother runs across the room shouting "No, no." Mary turns and scratches at her mother's face and screams. This drama is not only ordinary, it's even healthy. Baby Mary has to be able to express her anger at the interferences that will come with this pushing up and away: that's just part of growing up. But it sure helps if Daddy is there during this stage of life to reassure the child that she is loved, protected, and that she has a second buffer against the fears that now emerge of being abandoned or being punished. A good father helps in the infant's process of moving away from the mother. Strong, independent children have used their fathers to help them bridge the dangerous waters that lie between babyness and childhood.

It is true that only a woman can nurse a baby but, after that, fathers can do everything else that *(Continued on page 192)*

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## DADDYS' GIRLS

*(Continued from page 191)*

child care requires. This does not mean that they have turned into mothers. The male gender and its different quality and way of handling everything remains. We have not yet unraveled the mystery of nature vs. nurture. We have not removed—and probably never will—the importance of gender in our society. We have discovered the importance of sharing each other's turf. It is not father acting as mother that we want. It is father acting as father, in a fatherly manner.

The Oedipal complex is traditionally solved when the daughter gives up hope of having the father all for herself in an erotic sense and identifies with the mother; but this has never meant that the daughter gives up the father as loved one, teacher, friend, advisor, protector, knight, and playmate. It is through these acts that the little girl learns to be intimate with the male, stretches and develops the capacity for biological love. It is in this relationship that a girl learns to be pleasing without being a doormat or a pincushion.

Of course. A little girl tests out her sexual wiles on her Daddy. Does he find her attractive? Will he be there when she needs him? Will he love her if she's sick or angry or sad? Can she fail and still be loved? These are the same questions that an adult woman asks of her mate; the basic questions of closeness. If the father answers no, he loses his child. If, on the other hand, a man helps his daughter with her homework, holds her head when she vomits on the way home from a birthday party, and beats her at Monopoly once in a while, that man has made himself vulnerable to everything from mild irritation to great grief and at the same time he has given himself connectedness . . . a great gift in this lonely and difficult world.

Even now I fill with hard-to-explain tears at television commercials that show fathers carrying children on their shoulders, or feeding them. My father used to let his secretary buy his grandchildren presents for the holidays. He doesn't understand how much more the gift would mean if he went personally into the store. His secretary invariably sent a beauty parlor for my tomboy, skates for the reader, and a knitting set for the one who is all thumbs.

Everyone doesn't have to make her own bread or weave her own baskets; but, when it comes to children, it is exactly in the personal doing that connection is formed. I think that the moment that I decided to marry my second husband came when he was deciding what to buy for his then seven-year-old daughter for her birthday. "I wonder," he said "if she has a child's bake set?" Suddenly he became very quiet and pools of depression separated us. "It used to be," he said, "I knew everything she had in her closet. Now that I have to ask the question, I feel lonely." Divorce makes intimacy harder but not impossible.

It appears that the complicated tapestry of emotions that is childhood needs the threads of both male and female if the design is to be strong and clear. We should not forget that the father carries fully 50 percent of the responsibility for the child and his contribution is no less important than that of the sperm to the egg. For better or for worse, in absence or in joy we are, all of us, "Daddys' girls." ▽

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PERSONAL

# What's your true age?

## *Even you may not be sure*

BY FRANCES TALIAFERRO

Andrea left the room in high adolescent dudgeon, her sleeves and skirts streaming behind her as if she were the ornament on the prow of a Daimler. You could have cut her disdain with a knife. "See what I mean?" her mother groaned. "Fourteen going on thirty-five." Nobody laughed; but later that day I began to think about Andrea's umbrage, and I wondered whether its horrid intensity might in part be due to the gap between her chronological age—fourteen—and her "true age"—thirty-five. No wonder the child is disagreeable! It will be another two decades before her experience and her options catch up with her temperament.

Is it possible that there is a proper age for every woman?—a right and fitting age, an age when a woman is most herself?

I opened my mind and declared visiting hours.

Quite clearly appeared the image of Fay, whom I knew in elementary school. She wore organdy dresses and corkscrew curls, but she had the soul of a great-aunt, and even in fourth grade you could tell that her finest hour would be spent clucking over the Social Security check and the diplomacy of the Altar Guild.

Next, I remembered Naomi, an eminence in her profession, in her early sixties, addressing a gathering of women at her college reunion. "My God!" she said later, "they were all little old grey-haired ladies!" She had overlooked the fact that she too appears to be a little old grey-haired lady, her vigorous twenty-nine-year-old self, never forgotten, now disguised by a sexagenarian body.

I thought of Amy, who is nineteen and was born to be forty. Luckily she is not fazed by the current cult of youth; she has already taken full possession of her mordant, reflective intelligence and ripe perspicacity. She looks forward to the time, even more remote than forty, when she can be a real curmudgeon, leaning hawk-eyed on a cane and denouncing the world's foolishness.

As for a woman's "true" age, it is not to be confused with her present age, or her favorite age, or the age she can carry off in the dark with the light behind her. Her "true" age—if there is such a thing—is an emblem of her temperament and cast of mind, not an advertisement of her marvelous state of preservation.

Looks are, however, deceptive and distracting. A face is a prophecy that all too readily fulfills itself. Girls born with cream-puff cheeks and retroussé noses may stop eternally at seventeen, no more capable of middle age than they are of tragedy. Certainly a perky little face invites a perky little response from the rest of the world, and only a most unusual woman can prevail against such opposition. Cecily is such a one: she has the face of a winsome sixteen-year-old, but she found her "true" age—fifty, I think—when she was in her twenties. The man who loves her most intelligently pays no attention to her piquant appearance; he calls her "a woman of severe soul."

We see from time to time, on very young women, faces of an improbable majesty, quite out of key with the school uniform or the jogging sweatshirt. Such a face is an awesome imperative: it commands a dignity of character that the bearer may be quite unable to muster. If anatomy is destiny, so is physiognomy.

We can grow into our faces. I did not know Audrey when she was twenty-five, but I suspect that she became *une femme d'un certain âge* at about that time. The beauty of this phrase is that it tactfully avoids fixing a year, or even a decade; such women have simply reached the age of sexual authority, and they may exercise it for years while chronology catches up with character.

Beguiled by these reflections, I was determined to declare my own true age. Monday, feeling wise and strong, I decided on fifty-five. Tuesday, poignant doubts reduced me to seventeen. It was all I could do to struggle towards twenty-nine on Wednesday. In my perplexity I called the wisest woman I know, and asked her what *her* true age was. A thoughtful pause. "I can't tell you," she said at last, "because I feel different ages on different days."

So perhaps "uncertain" is the truest age of all. ▽


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# Health

Anorexia's secret sister...on the heart beat: news you need...self-care lists for "hidden" salt, sugar...aid for any eyes

**By Melva Weber**

## CAESAREAN DELIVERIES DOUBLED

Caesarean section—major surgery in which a baby is delivered through incisions in abdomen and uterus—is performed today at more than twice the rate it was a decade ago, and women are asking why.

Helen Marieskind, a Doctor of Public Health in Seattle, Washington, recently completed a study of physicians' reasons for doing "C-sections," funded by the government's Department of Health, Education, and Welfare (now Health and Human Services). It found the leading reason given by doctors is to avoid threats of malpractice lawsuits in the event of a "less than perfect" baby.

There are, of course, medical conditions requiring C-section: e.g., if a woman has diabetes, chronic high blood pressure, or genital herpesvirus; the latter to protect the infant from contracting the infection during birth. Some classical indications for C-section—previous Caesarean deliveries or breech (feet first) presentation of the fetus—now are being modified. Breech presentations do not necessarily require surgical delivery, obstetrical leaders point out, when pelvic measurements are adequate and labor is proceeding well. And a study in Texas showed that more than half of mothers with previous C-sections could safely have vaginal deliveries later.

Overinterpretation of the electronic fetal monitoring during labor has been blamed for a needless rise in the number of C-sections. Other observers have reported that at some medical centers, as fetal monitoring was refined, the number of C-sections fell.

The American College of Obstetricians and Gynecologists is readying a quality audit program to provide physician members with guidelines on reasons for Caesarean surgery, the procedure, and expected results, such as length of recovery.

Dr. Marieskind urges women for whom C-section is recommended to investigate the rates of Caesarean against vaginal deliveries at their hospitals, ask physicians what their C-section rate is, by medical indication, and try to find out whether the C-section recommended for them is necessary.

## SLIM OVEREATER'S DISEASE

*The victim usually is slim, attractive, well-groomed. She is an achiever and she is successful in her career and social life. But she has a secret, self-destroying habit that arises from an emotional illness. Almost every day she eats, in private, astonishing amounts of high-calorie food. Then she forces herself to vomit all this food.*

*Craig Johnson, Ph.D., directs the Anorexia Nervosa Project at Chicago's Michael Reese Hospital and Medical Center. The "gorge-and-purge syndrome," he says, is a separate disorder from* anorexia nervosa, *whose victims usually are young women and teenagers who deliberately starve themselves. But the two illnesses are related: both involve an impaired body image. Both sufferers are preoccupied with food, consider it an enemy, and are disgusted and horrified by fat. Anorectics sometimes become emaciated to the point of death, still believing they are too fat. Gorge-and-purge victims maintain shapely figures even though they take in ten to twenty thousand calories per binge.*

*What surprised Dr. Johnson was the apparently high incidence of the secret syndrome. Following an article about it in a leading newspaper, his office received more than three hundred telephone calls from women with the gorge-and-purge disorder. There's now a research and treatment project in Chicago that counselors for patients elsewhere may consult: the Michael Reese Psychomatic and Psychiatric Institute.*

## VISIBLE-DIFFERENCE CONTACT LENSES

**A conductor who can read the musical score before him while keeping an eye on the most distant member of his orchestra might seem to have remarkable vision. The fact is, he is viewing one thing with one eye, the second thing with the other. The secret, according to contact lens specialists Paul Farkas, O.D., T. W. Kassalow, O.D., and Barry Farkas, O.D., of New York City, is contact lenses with separate powers, one for farsightedness and one for near vision. The brain accommodates the separate uses of the eyes.**

**Unusual visual requirements are only part of the possibilities for contact lenses, the optometric team says. Tinted lenses may help color-blind people distinguish colors they can't see normally. Bifocal hard contacts provide near-and-far vision in each lens, and contacts are now available for correcting astigmatism, an eye-curvature problem. Babies born with cataracts can be spared blindness by immediate surgery and fitting with contacts. Older post-cataract patients who can't manage contacts can be fitted with extended-wear lenses. And persons unable to adjust to contacts before may, with special training, learn to handle them.**

## SOFT DRINKS PUT TO TEST

Have you ever wondered if the word "soda" for soft drinks means too much sodium? The Department of Agriculture recently analyzed thirty soft drinks and mixers commonly sold in the Washington, DC, area. Their findings: Kent K. Stewart, Ph.D., reported sodium in the samples tested ranged from a low 0.34 milligrams per ounce in Perrier, the only mineral water tested, to 9.8 mg/ounce in a house brand club soda. Other drinks, including the most popular mixers and colas, fall between the two. Even with the highest sodium soft drink, you would need somewhat more than ten quarts to exceed the maximum recommended allowance for a day, though it's a fraction that could make a difference to someone on a sodium-restricted diet.

Club sodas and mineral water registered no calories at all. But sweet sodas have ten to fifteen calories per ounce. Six eight-ounce glasses of these would contribute up to a sizable 720 calories. Taken in excess of the body's food requirements, this could add about six pounds of fat per month.

## SELF-CARE: A DOCTOR INSTRUCTS

**Patients of Quentin L. Green, M.D., an Orlando, Florida gynecologist, get—along with the expected care—the kind of fatherly advice once given by general practitioners.**

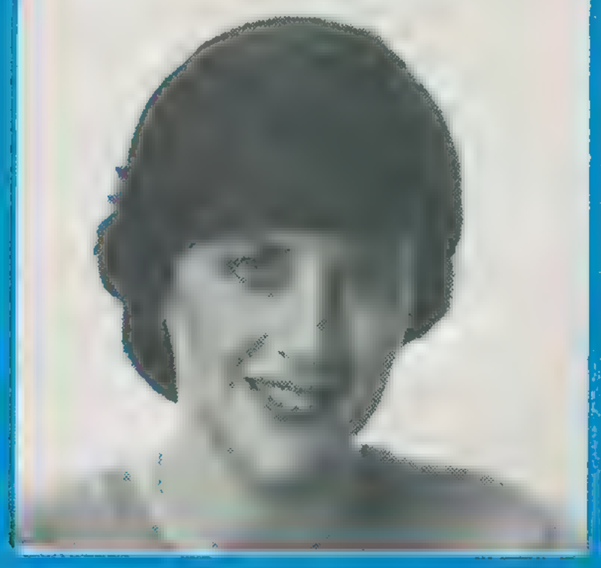
**Dr. Green hands out to every patient—"from teenager to grandmother," he says—a typed memorandum he calls his "All-Purpose Diet and Lifestyle." It's a collection of food lists that separates nutritionally desirable foods from items that should be avoided or used sparingly. "Hidden salt" and "hidden sugar" food lists are included, with per-portion salt and sugar content. A serviceable calorie-count list is given, and includes about eighty commonly used foods. There's a sample daily menu, a lecture on the importance of proper nutrition, strong words against smoking, and a reminder on breast self-examination which is taught during office visits. Teaching self-care, Dr. Green believes, is part of every doctor's obligation to patients.**

## FACTBOOK: YOUR HEART

Although evidence of a link between food cholesterol and heart disease is not as direct as a scientist might wish according to Henry Blackburn, M.D., School of Public Health at the University of Minnesota, one risk he says we *can* control is dietary: too many calories, certain fats, salt, perhaps sugar. For more cholesterol/coronary disease news: *The American Heart Association Heartbook* (E.P. Dutton) in which thirty-three top specialists discuss coronary disease.

# We asked women what they'd like in a vaginal contraceptive insert.

"I want to be confident about my birth control method."



Ann Hallock
California

"Non-irritating. I had to stop using one because it burned."

Suzanne Stanley
New Jersey

"It should be easier to insert. I'm never sure if I've got it in the right place."

Monika Kaufer
Utah

"I'd want it to dissolve more quickly."

Beverly Bayles
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Should you have questions about your contraceptive program or if you have been advised not to become pregnant, please consult with a health care professional.

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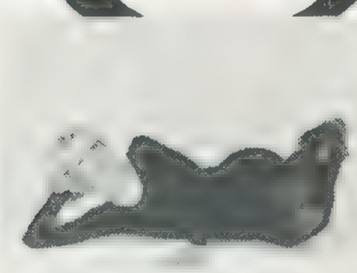
# Shape-up Now

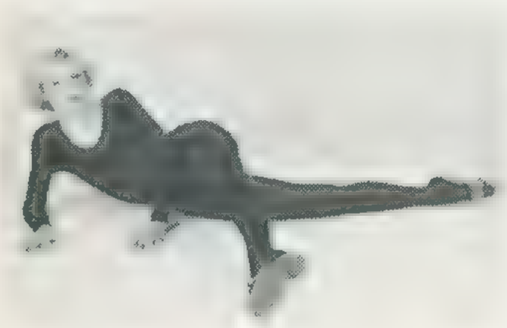
# Legs

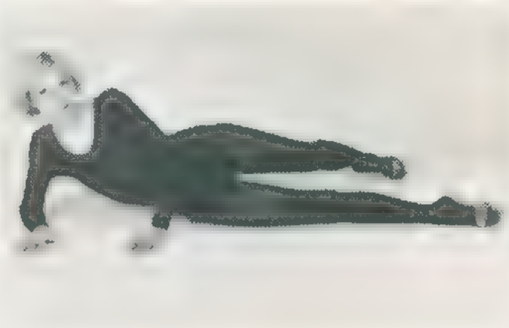
In this issue, a special month-by-month spot-toning exercise plan, focusing on one body area at a time. Any muscle, at any age, can be tightened, firmed. All it takes: the right type of exercise working the right muscle group, discipline, and a few minutes added to a daily workout



No matter how often you exercise, you probably still have some areas you'd like to see a little tighter (most women do). One area almost all of us want to tone further: hips and thighs—spots, in women, that tend to "hold" onto fat. Follow this routine daily, worked out by Maurita Robarge, sports physiologist at University of Wisconsin-La Crosse and Scholl's fitness consultant, and you'll see results in about a month. . . .Lie on side and lift legs slightly off floor. Bend knees forward, straighten legs, (don't let them touch floor). Repeat 10 times each side. Second week: repeat 20 times. Third week: repeat 10 times wearing shoes or weights. Fourth week: repeat 20 times with weights.

## 2





Lying on your right side, swing left leg in front of you; touch your big toe to the floor. Then, swing leg back and touch the floor behind you. Keeping your foot on the floor, bend your knee as far back as you can. Hold for 5 slow counts. Repeat 10 times. Increase difficulty: same as exercise #1.

## 3

Get down on your hands and knees. Raise right leg up and back until parallel with the floor. Then, bend knee out to the side and lift as high as possible. Hold for 5 slow counts. Straighten out leg and bring it to the floor. Repeat with left leg, then alternate—10 times each leg. Increase difficulty: same as above. (*Note*: These repetitions are suggested for an eighteen to twenty-four-year-old woman in average health. Adjust the program to your needs by repeating each exercise *only* until your muscles feel tired. Add repetitions from that point each week. Challenge—but don't strain—your limits; and, as with all exercise, check with your doctor.)

## 4

Lie on your side with weight on your right hip, arms supporting your torso off the floor. Bend knees forward, tucking legs to side, and lift your left knee to point it towards the ceiling. Hold for 5 counts. Relax. Repeat 10 times each leg. Second week: repeat 20 times each leg. Third week: hold knee up for 10 counts, 20 times each leg. Fourth week: hold knee up for 20 counts.

## 5

*Left:* Lie on back and bend knees until your shins are parallel with floor. Open knees as wide as possible, then cross legs in a scissors action. Repeat for 30 seconds (30 times). Add 30 seconds each week, to 2 minutes. *Right:* Lie on back with buttocks about eighteen inches from wall. To start: Place feet on wall, bend knees until shins are parallel with the floor. Slide feet up wall (your buttocks should lift off the floor). At highest position, hold for 5 slow counts. Repeat 10 times.

## 6

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The extraordinary in a cologne for men

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JEAN PATOU

PARIS

# Super-spa: Guérard's Les Prés et les Sources d'Eugénie

## *A great French chef proves you can eat well, live well, stay healthy*

Imagine, if you can, a spa that offers the ultimate in luxury and, at the same time, is one of the world's finest restaurants. A retreat that is devoted to giving you a feeling of total well-being. A delight for your senses—sight, smell, taste in particular. There is such a place—more wonderful than anything you could dream up: Christine and Michel Guérard's Les Prés et les Sources d'Eugénie, a semi-tropical paradise in southwestern France, on the outskirts of the small town of Eugénie-les-Bains. (For more photographs taken at the spa, see pages 300-321.)

And to it, come some of the world's most high-powered people to relax totally and enjoy the comforts and inducements of this extraordinary establishment. Created by one of France's truly great innovative chefs (Michel Guérard's *cuisine minceur* has transformed our outlook on dieting), this historically famous spa, named in 1861 for its patroness, the Empress Eugénie, is now a modern mecca for the health conscious and for those who adore to eat well. And, thanks to the genius of Guérard, both of these concerns are totally compatible at Les Prés and Les Sources.

*Michel Guérard (center) and kitchen staff, with a spa guest.*

Working with the spa's rich-in-minerals thermal springs, doctors here help visitors taking "the cure" to alleviate problems stemming from stress, digestive and metabolic disorders, obesity, arthritis. The wonderful curative waters are used in sprays, showers, steam, and as a drink; there are mud poultices and mud baths as well.

But there are so many other ways to relax and enjoy Les Prés and Les Sources; with long walks through the surrounding woods and meadows, on the tennis courts, in the outdoor swimming pool, bicycling, or just lying under trees reading or napping. The idea is to let go, to give yourself over to the sensory delights that are all around you.

Staying at Les Prés (transformed by Christine Guérard from the Empress Eugénie's enchanting villa into a luxe four-star hotel) is like visiting a beautifully appointed country house, a house where looking after your comfort—pampering you—is what the staff enjoys doing best. Indoors and out there are wonderful scents, beautiful sights. Outdoors: Christine Guérard's rose garden; indoors, full-blown roses floating in crystal bowls on every table, shelf, mantelpiece in the main rooms. Outdoors: the scent of orange blossoms and honeysuckle; indoors, cherrywood logs burning in the fireplaces, tiny toile sacks of dried lavender and assorted teas on display in the lobby.

The food itself: freshest, best of its kind, always interesting and imaginative, as true for the low-in-fats-starches-and-sugar *minceur* as for the *gourmand* dishes. (Both are available; after all, Eugénie-les-Bains is situated in Landes, the region of France that produces some of the best foie gras.) The presentation: an art in itself. Heavy wooden tables are covered in spotless white linen, the large, handsome black-and-white dinner plates, a favorite of Guérard, complement the gleaming silver, sparkling crystal.

A Guérard specialty: softly scrambled eggs put back in their shells then topped with dollops of the finest caviar. At breakfast, baskets of home-made croissants, bran muffins, toasted French bread served with homemade jams—strawberry, apricot, pear, orange—and goblets of freshly squeezed grapefruit juice. For a "simple" lunch: paper-thin slices of smoked French country ham served with slices of perfectly ripe melon, a tossed green salad, homemade mayonnaise, assorted regional cheeses, and, as a change of pace, a wildly rich chocolate mocha cake, "La Marquise au chocolate."

Another lunch: thin slices of raw duck marinated in lime juice and oil (a kind of duck seviche); cold lentils with onions, cream, fresh herbs; homemade cornichons; homemade whole-wheat muffins; fresh strawberries soaked in red wine and sprinkled with mint. For dinner: to start, sliced truffles sautéed in butter and cream placed inside the lightest of puff pastries, followed by poached chicken and vegetables, and, for dessert, a whole peeled and poached pear sauced in burnt almonds and butter. Sublime!

Here, so you may sample some of Michel Guérard's *cuisine minceur* specialties in your own kitchen, are his Hamburger d'Eugénie, created especially for Vogue, absolutely delicious, and, a Guérard trademark, low-calorie individual pear soufflés.

• • •

### HAMBURGER D'EUGÉNIE

*one serving*

1¾ ounces carrots, finely chopped
1¾ ounces red cabbage, finely chopped
1 tablespoon oil
4½ ounces hamburger (preferably chopped sirloin)
½ ounce chopped onions
¼ ounce chopped chives
Salt and pepper to taste
Lettuce
French bread
*Optional garnish:* cornichons, small tomatoes with vinaigrette sauce.

Cook carrots and red cabbage slowly in oil in a covered saucepan for 15 minutes. Mix together hamburger, carrots, cabbage, onion, chives, salt and pepper. Form into a patty. Cook in frying pan 7 minutes on each side. Serve on lettuce bed on piece of scooped out French bread. Serve with garnishings.

### SOUFFLÉ AUX POIRES

*four to five servings*

3 very ripe pears

*Syrup:*
3 cups water
Artificial sweetener equivalent to ¼ cup granulated sugar
1 vanilla bean, split lengthwise

Artificial sweetener equivalent to ⅜ cup granulated sugar, or to taste
½ teaspoon *eau de vie de poire* or kirsch
2 egg yolks, lightly beaten
Soft butter
6 egg whites
Pinch of salt

Peel, quarter, and core the pears. In saucepan, bring to boil together syrup ingredients. Cook pears in this 10 to 15 minutes, drain.

In blender, purée pears with a bit more sweetener, *eau de vie de poire* or kirsch. Pour purée in bowl, add egg yolks, mix well.

Beat egg whites, with salt, till stiff. Add ¼ beaten whites to mixture, mixing thoroughly. Lightly fold in remaining whites.

Butter insides of individual soufflé molds: spoon soufflé batter just to top of each mold, level it off with side of spatula or back of knife. With your thumb, go around edge of each mold to separate top of soufflé batter from mold, helping soufflé to rise.

Lower preheated 425° oven to 375° and bake soufflés for 8 to 10 minutes. Serve immediately. ▽

# COFFEE, COLA OR VIVARIN?

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FITNESS NOW

# Physical self-confidence: Can you improve your agility?

## *Experts agree you can learn to move with more grace; it takes exercise*

BY SHEILA MARY EBY

Are some women born more coordinated than others? A lot of women think so. In fact, many women—embarrassed by early awkwardness—conclude while still young girls that their bodies will never move with precision and grace. Consequently, they avoid the playing fields and gymnastics mats that increase coordination and build physical self-confidence. As adults, they're still uncomfortable with their bodies. Running to meet a friend—even walking across a room—these women feel ungainly and self-conscious.

Is our agility inherited? Or is movement learned when we're infants and children? How much early clumsiness is simply timidity and a fear of competition? "All coordination is learned," says Willibald Nagler, M.D., chairman of the department of physical medicine and rehabilitation at The New York Hospital-Cornell Medical Center. "Ninety-five percent of the people I see could learn to move with greater grace and alertness"—although it is true that some people need *less* practice to learn to turn cartwheels or to skate figure eights.

It is with surprising speed, in fact (about six weeks, says Dr. Nagler), that women can learn skills that promote appealing, unself-conscious movement. Quick reflexes, a sure sense of balance, muscle strength and flexibility—these swiftly learned attributes also supply what's needed to master such highly skilled sports as tennis, skiing, and basketball. In fact, proper exercise is all people need to start enjoying their bodies. People who avoid situations where they have to move—whether it's sports or simply running to catch a traffic light—would become more comfortable with their bodies, even have more fun, if they invested time in learning how to move properly, says Dr. Nagler.

In positive, unpressured environments, people perform better. Unfortunately, many women were introduced to sports in settings they found unsupportive and grim. "The overwhelming competitive spirit of most gym classes intimidates lots of kids who begin feeling incompetent as athletes," says Howard F. Hunt, Ph.D., chairman of the department of physical education at the University of California at San Diego. "Gym teachers tend to pay a lot of attention to class stars and ignore the others." Embarrassed, these kids fall behind, participating in athletics less and less. "So the distance between the kids who do and don't perform well keeps getting greater." This is especially true for girls, who aren't pushed as hard as boys are to show their success "up on the scoreboard."

Even those who *are* coordinated may find themselves performing inadequately in gym classes. There are many girls who excel in a ballet class, for example, though they lack the coordination to field a hockey puck. In many sports, brute determination is the major criterion for success.

"You rebel against those classes," says New York City ballet coach David Howard, who coaches, among others, prima ballerina Gelsey Kirkland of The American Ballet Theatre, as well as teaching classes to adult beginners at his ballet school. But in a relaxed, unpressured environment, such as a dance studio, many people perform much better. "They may be unballetic at first, but within hours they feel their bodies' physical flow—and out of those feelings comes form." With only two months of twice-weekly ballet classes, he says, newcomers stop feeling clumsy and begin looking coordinated. Dr. Nagler agrees that it usually takes less than a month and a half of exercising to strengthen and loosen your muscles.

Besides increasing muscle coordination, ballet and most sports also help to store movement patterns in the brain cells that affect motion, refining the pathways from brain to muscle fibers. "Muscle memory" is built. Balance becomes surer, reflexes quicker. Muscles lose their stiffness, giving the body greater flexibility, agility, and strength. "To perform a movement gracefully," Dr. Nagler points out, "you must be able to recruit an enormous amount of muscle fiber in an instant." Yet, he points out, weight training, while it builds muscles' strength, is one of the few exercises that doesn't help increase coordination.

For some, poor coordination is the result of structural irregularities, which can sometimes be improved through exercise. A flat arch, for example, prevents the foot from shifting weight smoothly from heel to toe, forcing the hips to absorb undue tension. Knock-knees upset the body's balance by distributing weight unevenly; moreover, they may literally get in each other's way in the course of walking or running.

Another common, but rarely recognized, problem is scoliosis, a condition, Dr. Nagler says, in which the spine bends in an S-curve, sidewards, across the *(Continued on page 212)*

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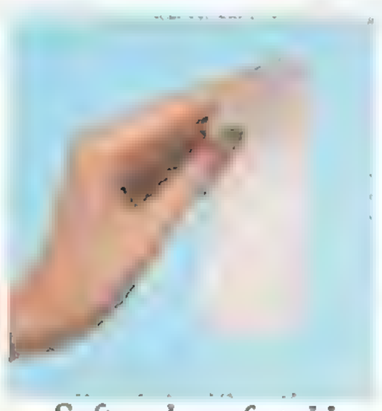

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## IMPROVED AGILITY

*(Continued from page 210)*

back. If severe and untreated, adds Dr. Nagler, this curve creates uneven muscle strength throughout the body, promoting a lopsided sense of balance that can be altogether discombobulating, even in the course of such simple movements as running or swimming. There are exercises that will help to compensate for this disorder but won't correct it. (Scoliosis is more easily corrected in children; every young boy and girl should be checked for the condition in the course of a routine physical exam.)

Many people are unaware that one of their legs is longer than the other, perhaps by as much as an inch or more. This, too, upsets balance—and because it places inordinate stress on the longer limb, it causes many toe, foot, knee, and back injuries among runners and other fitness buffs. Inserting a podiatrist's lift in the shoe of the shorter leg will usually help this condition.

It's important to remember the key factor in motivation is fun. With their stress on willpower and determination, many fitness programs disregard—and therefore do not deliver—the fun that a good workout should provide. Says movement therapist Marianne Battistone, "People lose motivation when they're bored. But once they're moving, they really start enjoying themselves—sheer pleasure keeps them going." (Especially helpful to those with poor exercise records are instructors who provide a personal touch, noting and commenting on each student's progress.)

Besides ballet and workouts, there are many intrinsically pleasurable sports that build grace; these include horseback riding, fencing, cross-country skiing, and ice skating. Running is helpful in building physical self-confidence. Racquet and team sports also develop keener body responses, though they may initially prove trickier to master.

People should match their sports to their body types. "There are no tall gymnastics champions," Dr. Nagler points out. Other sports, however, such as fencing, cross-country skiing, basketball, volleyball, and tennis favor the tall and lanky. People with shorter legs, and a lower center of gravity, tend to perform best at squash, racquetball, and gymnastics. And for those who are overweight (and want to lose a few pounds), swimming and cross-country skiing are ideal sports. "Body structure sets some ceilings on physical performance," says ballet instructor Howard, "but I really believe most 'ceilings' are mental and self-imposed."

Team sports—requiring diverse specialized skills, as well as sharp, rifle-fast reflexes—may seem bewildering at first. "But with practice, we can learn to handle our bodies in almost any manner," Dr. Hunt asserts, especially if we take on easier games first. Among the racquet sports, for example, tennis is easier than racquetball and badminton; squash is hardest of all. Among team sports, soccer and basketball demand finer skills than volleyball and softball.

Good athletes are made, not born. For proof, watch any group of young boys—clumsy but determined—grappling for hours with bats and balls. It takes practice to become agile, sure-footed, and physically self-assured. But you can do it! ▽

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# Fragrance Now

*A new "wave"—a craving for more "outspoken" fragrances...a talked about men's scent...how women "buy"...*

A move now, on the part of American women, toward a different kind of fragrance: one that's richer, headier, more sultry. European women have always gravitated toward such scents; but, until recently, American women have tended to be more "tentative" in their choices, preferring lighter, barely there scents—charming certainly, but less sophisticated. Today—a change: American women, now more secure in their use of fragrance, are looking for something more. What has emerged is a new category springing from the musky Oriental scents but verging off in new directions.... Examples: Guerlain's Nahema, unusual in that it's a perfume with a fruit base (passion fruit!) instead of one that's floral ... heady, seductive. More delicate, but in the same rich vein, Shiseido's Marusaki (the name means purple—royal purple). A very romantic scent that can't quite be classified.... Ciao by L'International Houbigant, an interesting new scent, the first ever "built" around the osmanthus flower.

## OSCAR DOES IT AGAIN!

ERIC KROLL

**When it came to creating a fragrance for men—one that he'd want to wear himself—Oscar de la Renta was bound to come up with something other than the familiar one-note scents that are traditionally associated with men's colognes. "Today, American men are more sophisticated about choosing fragrance than they've been in the past," said Oscar. With that fact in mind, the very special result: Oscar de la Renta Pour Lui, an interesting more "opulent" kind of men's scent, made up of over one hundred and fifty different essences: woods, greens, herbs, and spices, and a dry undernote of sandalwood. The fragrance is "housed" in a deep-blue glass flask (the color—chosen as a reminder of the Caribbean skies and seas of Oscar's homeland, Santo Domingo).**

Why do we choose the fragrances we do? According to a recent Harris poll, commissioned by Proprietary Perfumes Ltd., on the American woman, a younger woman chooses fragrance to express individuality; an older woman, to express her femininity (a subtle—but important—difference). Another interesting point about older women and scent (about forty-five million people in the U.S. are now over age fifty-five): even though the ability to distinguish between smells decreases with age by about 50 percent, older women still tend to reject highly perfumed products, and, like all women, consider price, along with other factors, in choosing fragrances, cosmetics.

## *IF YOU CAN'T WEAR SCENT*

*because of allergies or sensitive skin—one solution: a "perfume earring," with a tiny cavity inside to hold scent, a vent on the front for aroma to escape. Scent lasts all day, never touches skin. You experience the fragrance in "pure" form—the scent never mixes with your natural skin oils. Earrings in sterling silver or 18k gold, (about $165 to $1500) illustrated here. Designed by Jonathan. Bloomingdale's Cul-de-Sac.*

DAVID CROLAND

Large photo, *above*: Earrings by Ken Begun

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# Entertaining:

## Tips and Treats

**By Sandi Cushman**

*STICKY SITUATION:* Last Minute Extra Guest. It's the afternoon of your dinner party and a friend calls to ask if she can bring someone along. What do you do? Here, reactions from four party-givers.

**CHARLOTTE MAILLIARD:** "I love it—I'm delighted. The more the better. An unexpected guest adds an extra dimension. Usually it's someone from out of town [Charlotte lives in San Francisco], or a relative of the friend who brings them, so you get to know even more about your friend that way.

"Having an extra never upsets my seating arrangement because my usual ploy is to have people change their seats between courses, so that everyone gets to meet everyone else. The way it works: the ladies move to different tables (taking their wineglasses and napkins) that are color coded by table cloths and flower centerpieces. At coffee, you end up with the person you came with. Everyone seems to love it."

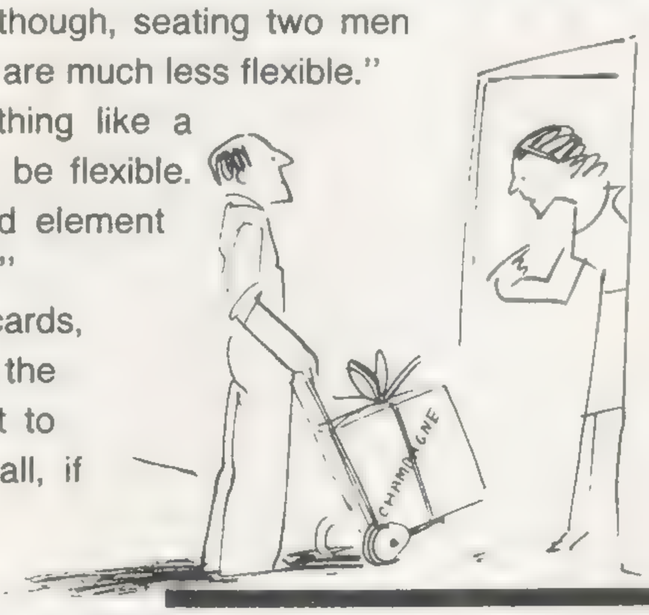
**JEAN AMORY:** "I don't think anyone I know would be rude enough to put me in this position—at least not for a formal, seated dinner party. Of course, I've had people drop *out* at the last minute—but that's a different problem—in fact, not really a problem at all anymore. You can seat two women together now and they're not going to mind. In a funny way, though, seating two men next to each other sometimes *can* be a problem—men are much less flexible."

**MARILYN EVINS:** "You shouldn't entertain if something like a last-minute guest is going to throw you—you have to be flexible. Of course it is disconcerting to have this unexpected element to deal with—but you just squeeze that extra person in."

**PAT BUCKLEY:** "If it's a black-tie dinner with place cards, then I have to say no. It's impossible, it would upset the table. If it's an informal dinner with friends, say eight to ten people, then I try to accommodate them. After all, if a friend asks, I presume she has a good reason."

**COMPUTER COOKING:** **the most automated of new microwave ovens is Litton's 1580 model that features "Auto-Cook," using a sophisticated microprocessor to ask you questions about how you want your meal cooked, which you answer by code. The microprocessor takes the guesswork out of cooking by sensing variations in the incoming electrical power and automatically increasing or decreasing the cooking times so that foods reach the exact state of doneness that you have specified (so the situation pictured *above* can never happen).**

**News** *from the grapevine: Tele-Wine, Inc., the service that allows you to send wine or Champagne gifts by wire anywhere in the country and abroad within forty-eight hours or much less, is now, available as a non-membership service. For information, toll free 800-223-2660. . . . Caravansary, one of San Francisco's best known gourmet food and cookware shops, now offers temperature-controlled wine storage space starting at $4 a month for a 12-case capacity. Wish this service were available elsewhere in the country, too.*




## NOTES FROM A SAVVY HOSTESS:

New Yorker Marilyn Evins gives wonderful parties at home, as well as lending her talents to organizing marvelous dinners at charity events. What makes her parties so successful? All the careful planning that she puts into them which enables her to relax once guests arrive; her talent for presenting foods attractively, as well as her choice of interesting food itself. Here, Mrs. Evins tells what works for her. Why not for you, too?

- "Food is beautiful and sensuous in itself, doesn't need over-elaborate garnishing." For a Julia Child lamb stew, a favorite Evins party dish, the embellishment is a top layer of whole mini vegetables (tiny versions of vegetables that are incorporated in the stew)—very small carrots, sugar peas, string beans, with fresh sliced truffles or mushrooms.
- "Why glaze a beautifully poached sea bass? Instead, I serve it on a handsome platter with one perfect long scallion. Or, instead of parsley, I use a garnishing which is natural to the fish: some dry seaweed.
- "I don't believe in lots of hors d'oeuvres before a dinner party; the palate should be ready for a beautiful meal. Instead I serve some very good imported olives and potato curls [a kind of potato chip only a quarter as thick as the commercial kinds] that we make at home." *Editor's note:* They are addictive—crisp, light, with the essence of potato flavor. Here is Marilyn's recipe:

*Scrub well one large baking potato. Using a vegetable peeler, cut as many paper-thin slices as you can (1 large potato yields hundreds of slices). Soak slices in ice water for 20 minutes, then dry on kitchen towels. Drop them in small handfuls into deep container holding several inches of sizzling hot vegetable oil. Turn for several seconds until lightly browned, crisp, and slightly curled. Remove with slotted spoon and dry on several thicknesses of paper towels. Repeat until all slices have been cooked. When cool, sprinkle with coarse salt and serve. Will keep for three to four days in covered container out of refrigerator, or for up to a week in refrigerator.*

## . . . ON TABLE DECORATION:

"You don't need masses of flowers to make a table look pretty. Look around at what you have in the house, then try various things on the table until you like the effect. Sometimes I just use my Bilston china apples and lemons, and nothing more. Mary McFadden was one of the first to introduce art to table settings. She does wonderful things with sculpture and just one or two flowers. One of my own favorite combinations is my pre-Columbian carving of a seated man, with a flowering branch laid across his lap. My favorite flowers now: cymbidiums, small white orchids with pale-yellow centers. Unusual fruits can look wonderful on the table, too: one prickly pear on a beautiful leaf, for instance.

- "Straw mats from Azuma [a Japanese variety store] look exotic sprayed with red lacquer, used as place mats.
- "Printed tablecloths and napkins tend to distract from the beauty of the food. White or solid pastels are much more agreeable. They're all I plan to use this fall."

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*2. Natural Russian sable is plusher than mink, yet lighter in weight.*

*3. A good fitting sable falls naturally straight in front and has ample overlap.*

*4. Pelts should be about 2½" wide at the shoulder, 3½" at the hem.*

*5. Lift lining. Each pelt should be separated by a leather or silk ribbon.*

*6. Leather should be creamy white, soft and pliable.*

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# WINES

## Pretty 1971 Bordeaux: their care and "feeding"—for maximum enjoyment

**By Martin Gersh**

There have been highly significant and unexpected developments in the maturing of the 1971 red Bordeaux wines over the last year-and-a-half. I have been following them closely throughout, and it is clear to me that the wines become lovelier with each passing day. Indeed, I cannot recall a prettier vintage than this has shown itself to be, from the very beginning.

Because the quality of the 1971 wines is very high, their being delicious would not in itself surprise me. What is remarkable, however, is that now, at only nine years of age—and with virtually no exceptions—they require a mere fifteen to twenty minutes of aeration, in order to become absolutely delightful to drink.

In sharp contrast, I well remember the 1964s and 1967s (roughly comparable to the 1971s in excellence) as nine-year-olds: they were far more tannic and invariably needed between three and five-and-one-half hours of aeration before I could drink them with my customary gusto!

This rapid maturing of the 1971 red Bordeaux leads me to advise a prudent course of action for those of you who may have laid down these fine wines for future drinking, with the intention of not touching them for some time to come—as well as for those who are buying them now.

(1) If you do have some 1971 Bordeaux laid down, begin to drink them with a certain degree of regularity—specifically, at intervals of three months or less. By sampling them at least four times a year, you place yourself in the enviable position of being able to make intelligent decisions about increasing or decreasing your consumption of a given wine, as its aging process unfolds before you.

(2) Be sure to taste each bottle of 1971 red Bordeaux within the first fifteen minutes of opening it for aeration. It is very probable that all the desirable aspects of its taste—which we so esteem—will by then have fully emerged.

(3) Above all, *do not assume that the 1971s will live far on into the future*, as has been generally supposed. In my view, a revised life-expectancy of three to five years is now warranted, under the circumstances.

(For the record—these are the 1971 red Bordeaux wines I know well, up to this date, and upon which I have based my findings: Châteaux Beychevelle, Branaire-Duluc-Ducru, Brane-Cantenac, Calon-Ségur, Canon, Cantemerle, Carbonnieux, Certan-de-May, Cos d'Estournel, Ducru-Beaucaillou, l'Evangile, Figeac, Lafite-Rothschild, Latour, Latour à Pomerol, La Tour-Haut-Brion, Léoville-Las-Cases, Mouton-Rothschild, Montrose, Palmer, Pape-Clément, Pétrus, Rausan-Ségla, Trotanoy and Vieux Château Certan.)

## RECOMMENDATIONS

Preferred choices among wines recently purchased are reviewed below.

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**CHÂTEAU RAUSAN-SÉGLA 1971**

A charmer! This appealing and attractive, somewhat small-bodied Margaux shows refinement and concentration—and is, as a matter of fact, a truly easy wine to enjoy often. Expect two or three more good years from Rausan-Ségla 1971. Highly recommended at $11-$15. *Required aeration time: five to seven minutes. (Important note: Always remember to recork wines after aeration and between all pourings.)*

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**CHÂTEAU RAUSAN-SÉGLA 1974**

Many of the same delights found in the Rausan-Ségla 1971 are also present here in the 1974 vintage. Where they differ, however, is that the 1974 is currently more tannic and slightly less concentrated than the older bottle. Nevertheless, I find this an extremely pleasurable wine, as it will undoubtedly prove to be for the next two years as well. A fine value at $8.50-$11. *Required aeration time: seven to twelve minutes.*

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**CHÂTEAU LÉOVILLE-LAS-CASES 1971**

Léoville-Las-Cases is a very superior Saint-Julien, big-bodied, deep, and opulent. This bottle appears to be still a year away from full maturity, and to judge by its fine strength and density, I expect it to have three to five more good years. Highly recommended at $13-$18. *Required aeration time: twenty to thirty minutes.*

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**CHÂTEAU PAPE-CLÉMENT 1974**

A middle-of-the-road, honest wine of modest body and density, this well-balanced Graves can be counted on to have another two years of life in this vintage. A good buy at $8-$10. *Required aeration time: ten to fifteen minutes.*

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**CHÂTEAU CALON-SÉGUR 1971**

An exceptionally nice Saint-Estèphe—ebullient, moderately large in body, abundantly fruity, Calon-Ségur 1971 cannot fail to delight those who drink it in the next three years. Heartily recommended at $10-$15. *Required aeration time: fifteen to twenty minutes.*

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**CHÂTEAU BRANAIRE-DULUC-DUCRU 1971**

Branaire-Duluc-Ducru is a forthright, warm-hearted wine of moderate complexity and thrust. There certainly should be two more years ahead of most enjoyable drinking from this Saint-Julien, recommended at $10-$13. *Required aeration time: seven to ten minutes.*

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**CHÂTEAU LÉOVILLE-BARTON 1973**

Léoville-Barton represents the latest of five red Bordeaux wines known to me that make a fine showing in the shaky 1973 vintage (the others, Ausone, Domaine de Chevalier, La Tour-Haut-Brion, and Montrose). This silken, rich Saint-Julien can be expected to provide two more years of excellence, and is highly recommended at $10-$12. *Required aeration time: three to five minutes.*

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**CHÂTEAU PALMER 1974**

An exquisite wine of great stature even at this young age, Palmer possesses one of the most delicious first tastes among Bordeaux wines (along with Pétrus, Cheval Blanc, and La Tour-Haut-Brion). This marvelous 1974 Margaux can be savored over the next three years. Enthusiastically recommended at $13-$18. *Required aeration time: fifteen minutes.*

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**CHÂTEAU MONTROSE 1969**

Arriving on the heels of the disastrous 1968 Bordeaux vintage, 1969 initially promised to be something wonderful; and the entire wine trade spoke enthusiastically of achieving another superb 1961. As a result of this avalanche of advance publicity, unprecedentedly lofty prices were quickly established for Bordeaux wines. Though rains eventually altered the original outlook, interestingly enough these price levels continued to hold firm.

Several years later, when it became necessary to place a final judgment on the 1969 Bordeaux vintage, it was evaluated not as outstanding, but rather as merely fair. Nevertheless, during the years that followed, the 1969s invariably came onto the market overpriced; and I stayed completely away from them until the present, when at last I purchased my first bottle of 1969 Bordeaux, Château Montrose—at a fair price.

Happily for me, this is a beautiful wine, now at its absolute peak. It is very deep and vigorous, of fine density and fruitiness, with a remarkably long-enduring second taste. I have no doubt that one or two more fine years are still ahead for this Montrose, which I heartily recommend at $9-$13. *Required aeration time: two to five minutes.*

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**DOMAINE DE CHEVALIER 1969**

Within a few days of drinking Montrose 1969 for the first time, I bought this fine Graves from the same vintage; and shortly thereafter my wife and I drank a second Montrose 1969 along with it.

Like the Montrose, Domaine de Chevalier 1969 is vibrant and at a peak of loveliness, but it differs from the former in that it is moderate, rather than large, in body; and its taste elements, romantic and pungent, are somewhat less concentrated than those of the great Saint-Estèphe. Drunk together, these two 1969 red Bordeaux provided a memorable experience. I can highly recommend Domaine de Chevalier 1969 at $9-$12. *Required aeration time: two to five minutes.*

PERSONAL

# Telephone tactics: are your heart and soul on the line?

## *Making calls or receiving, your way with the wire says a lot about you*

BY BLYTHE HOLBROOKE

Much has been written about the telephone as an instrument of power, but it has only recently been recognized as an instrument of torture in the right hands. On calls with loved ones, stress, EKG, and blood pressure often soar as spirits plummet. Why? Because such calls are *not* "the next best thing to being there." They are but a cruel parody, no more like actual contact than diet cheesecake resembles the real thing.

Strip away our bright façades and there are really only two kinds of people: those who need the telephone to reach out, and those who use it to order turkey clubs, hold the mayo. The first ("over-reachers"), torture the second (mostly men), by calling up, hanging on the line, and insisting on some kind of emotional contact:

Her: . . . So you'll be getting that Tuesday. Isn't that wonderful, darling? . . . . Darling? . . . Please say something nice.
Him: OK, but you know I'm busy.
Her: I'm busy too, darling, but I always have time to say something nice.
Him: Right. . . .
Her: So say something nice!
Him: Alright, I love you. *Now* can I have my meeting?
Her: Sure, sure. . ." but he's already off the wire.

Not that his kind of calls are without their own little tics and "hang-ups":

Him: Hello, ('No, send that up and we'll work it out there'), hello?
Her: Oh, hi, darling. How sweet of you to call!
Him: Just got in from Glen's . . . a hellish morning, as usual. An even busier week than . . . (No, Dave. Leave that) You can't imagine how busy I am—the trip, the budget, reworking the. . . . So what was it you wanted?
Her: Wanted, darling? But I didn't place this. . .
Him: (No, right, Ben.) Excuse me, what? (Who? From where? Oh, yeah. No, I'd better take it.) Now, what? (*That* paper? No, don't *you* have it? RUTH! *The paper! They're already upstairs? The paper!*) I HAVE NO TIME TO TALK! GOODBYE.

ZAP! Passive-aggressive but deadly. A call like that can depress you a minimum of seven hours, can trigger nightmares. In one, I am dialing and redialing trying desperately to reach him, but the aide right by his side won't put me through. ("Something *I* perhaps can handle?" his automaton insists.) Oh, the agony, the frustration! I wake up in a cold sweat. In another, he is calling from a plane; 10,000 miles of open line, the static so bad all I can decipher is the distance. Distance/miles/if you miss, . . . If you miss the train I'm on. . . . Like departures, phone calls are a frustrating hybrid of still being there; yet already being someplace else, as was so artfully noted in the opening of *Anna Karenina, L'Education sentimentale,* or was it *Combray?*

Madness! But we bring it on ourselves, our manic little fingers always out doing the walking. Last year, seven million New Yorkers placed 271 million calls for information on the weather and the time. Can there really be so many of us locked up without radios, clocks, or windows? When we dial information, we're reaching out for something else.

One of the more gender-specific manifestations of this syndrome, termed Martha Mitchell's mania, has excited increasing interest in phono-psychiatric circles. The disease, variously thought to be inherited, a virus, a result of smoking, or not one disease at all, often strikes people sleeping (or not sleeping) alone around 3:00 A.M. The street gangs and garbage trucks outside are finally silent. Every magazine and advertising supplement in the apartment has been reread and the J.L. Austin by your bed suddenly loses all meaning. It is 3:00 A.M., you are alone, you are panic-stricken—you are not philosophical! Out dart your fingers to those little lighted panic buttons. Beep, beep, boop, boop, beep, beep. *(Continued on page 226)*

You are alone, you panic—you reach for the dial

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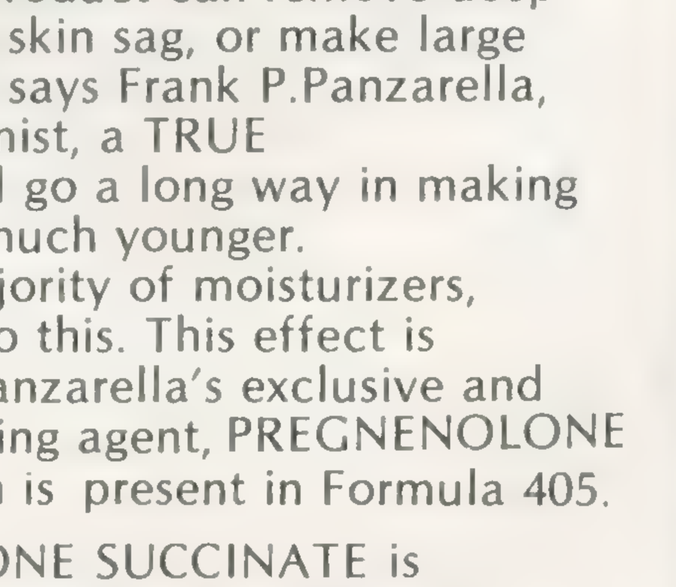


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## PHONE TACTICS

*(Continued from page 224)*

Brrring, brrring, brrring. "Hullo?" The poor man never had a chance. He will be very dull and sleepy, saying anything you want, and, if the phone is by his bed and you don't keep him too long, he will remember it only as a bad dream and not even be angry with you in the morning.

Unfortunately, most late-night calls are complicated by a further neurosis called "hello-Othello" or "jealousy." Just imagine the noble Moor out on campaign with a telephone. Desdemona would, no doubt, have perished sooner from his barrage of late night calls. And could Napoleon have gone on to brave Moscow's winter and defeat had he called his Josephine from Austerlitz person to person at 11:00 P.M., 12:00 midnight and 2:00 A.M., still finding no Empress at home?

We tend to stumble on the hard things over the phone. To get the bad news, so much easier to give by phone, and so much harder to receive. ("Over? How could he do that? Over! After seven years he calls to say it's over on the phone? THAT COWARD!!!") You throw down the phone, sink to the floor, and beat it so hard you sprain your wrist, when it would have been so much more healthy and cathartic to have it out with him face to face, set fire to his desk (him tied behind), and slip gracefully out. Some things just can't be said with phones or flowers.

There is something gloriously liberating about divorcing yourself from the phone. Returning home from a long, unlisted weekend humming *Die Walküre*, I flipped the answering machine on playback, began watering the ficus and unpacking my things. In half an instant my mood of bustling tranquility had changed.

"Blythe, I'm leaving David. I haven't got a place to stay," said a voice unrecognizable for weeping. David? David? I wondered. "Oh, yeah, this is Lindsey," said the voice I never would

"Healthier to set fire to his desk with him tied behind"

have recognized. She sounded terrible. "I don't know where I can be reached. . . ."

"Blythe, dear, this is your mother. Would you give me a call when you have time?" She was irritated, I could tell. She only did her Bette Davis number when I hadn't called.

"Blythe? . . . This is Howard at Stellar. Weren't you going to put the proposal in the mail?"

"Blythe, Blythe? *Come on out, Blythe.* I know you're there and just not answering. Now, get it together and pick this up. . . . Do I have to come over and. . . ."

"Hi, sweetheart. Just checking in. Give me a call."

"Hello, Miss Babcheck? This is advisory repair. Your tape recorder is ready, but your first check for $29.50 bounced. Would you please bring $47.30 in cash to cover the. . . ."

"Bly-ythe, Pe-ter. Why don't you record a new message? This one is bor-ing. At the studio. Call me back this time."

"Blythe?" said Lindsey in a voice more like her own. "I'm here with Jim now. 555-3802. Where are you? Give me a call."

"Hello, sweetheart? Just me again. Try after twelve."

A pickup, a click, dead air. My God, I thought. I'm only twenty-seven and here my life is passing before my ears, ah, eyes.

Another click, more static. "Hello, Blythe? This is Arnie in L.A. About the pictures. . . ." What Arnie? Which pictures? But the tape was over before he could say more, and the phone was ringing, live now. But where? Not on the window sill, the desk? Under the coffee table? By the chair? *On the piano!* Got it!

I fingered the scarred and cracked receiver whose condition recalled all the times I had dismantled it during pauses, or banged it to the floor instead of simply hanging up. *The phone kept ringing.* I thought of the people who called at seven on Sunday mornings, and of the others who called at three on Friday nights. I thought of all the disasters and dismissals I had heard first on the phone; of the business of dealing with business, of revving up for another day. And I thought of you—what was, your maddening habits, and the absolutely winning numbers you could still do when in form. I started counting slowly backwards from ninety-seven, and when I got to ninety-six, I said, "Hello?" ▽

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# The best of a woman's world: comforts we all should keep

## *Musings on love, bravery, our new age, from the book "The Girl I Left Behind"*

BY JANE O'REILLY

EDITOR'S NOTE: *The following is the final chapter from the forthcoming book "The Girl I Left Behind" by Jane O'Reilly, to be published by Macmillan Publishing Co., Inc., this month.*

Twenty-one years ago I was a bride. In another twenty-one years I will be sixty-five.

Which makes me forty-four. I like being forty-four. The actresses in television ads who play young housewives scrubbing their floors are younger than I am, and I don't care. Good luck, young housewives. There is a sweet pleasure all its own in being told, "Gee, you don't look forty-four," although, as Gloria Steinem says, this is the way forty-four looks. Gloria, being two years older, is my leader in inspirational aging.

I had always hoped to wither gracefully, like a prune, or like Georgia O'Keeffe. Alas, I appear to be settling, but until it turns into sagging, I am not going to worry. By the time I have jowls I intend to be wise, and I consider that a fair trade. For the moment, I will settle for the completely unexpected benefit of middle age: I know my own mind. I know who I am and what I can do. I know what I want to do and what I won't do. I will learn to tap dance, I will not learn to ski. I might still be angry, but I will not be depressed.

By the time I am sixty-five I won't be so sure of myself. Life, I have observed, has a way of undoing yesterday's certainties. I have an extremely good chance—if I last and the world lasts—of ending up my life alone and poor. That is the final destiny of more than half of American women over sixty-five today and I would like to change it—for them and for me.

Perhaps my son will help me out. Perhaps his future wife, a rich lawyer, will help him help me out. Maybe they will have a baby. I hope it's a girl. Or a boy. I guess I won't get to choose, and I certainly hope they don't. The prospect of a world filled with deliberately anointed first-born sons is more than I can contemplate. Maybe they will want to choose a girl, and be able to give her a nice start in life by having her grown in an artificial womb. In theory this technological advance would mean a great saving of physical stress for the rich lawyer, but in practice I am afraid that twenty-five years also will not be a long enough time for the idea of feminism to safeguard us against the possibilities of parthenogenesis. If men don't need us to have babies, there is always the chance that they will decide they don't need us at all. What will we do then? Wage the ultimate war between the sexes?

Well, as I was saying, if I last and the world lasts, maybe I will have a grandchild. I don't really feel it is important if my son and the grandchild's mother are married, but I hope they stay together. I would wish for them the kind of family that is a "still point of the turning world." They will promise each other love, courtesy, and equality. But, when the baby comes, it will all fall apart.

Until the first midnight nursing, my grandchild's mother will have been unfailingly, prematurely certain. She will have been kind to the old dingbat (me) but she will have been secretly positive that the problems I worried about are, for her, solved. Maybe she will be right. Maybe she will live in a world of excellent day care, where maternity leave is paired with paternity leave and neither parent will lose seniority. Maybe her law firm will see her need to go home at three o'clock in the afternoon as a positive plus in her efforts to achieve partnership. But I doubt it.

"By the time I have jowls, I intend to be wise"

I think she will be another in a long generation of sorrowful young women who think they have changed the system by becoming part of it, until they discover that caring for a baby is not considered part of the system. She will discover that mothers cannot, after all, have it all, *not even* if they change the system. Neither can fathers, if they want to raise their children too. I will be interested to see how the mother of my grandchild works it out. I will be absolutely fascinated to see how my son works it out. I'm sure he doesn't expect to have to take care of anyone, but I'm not absolutely certain he doesn't expect to be *(Continued on page 234)*

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## WOMAN'S WORLD

*(Continued from page 231)*

taken care of, either.

While they are working it out, I will get to see a lot of my granddaughter. Okay, I did care. I had a son. Now I want a girl. I know, she's not mine. But, still, I plan to give her chicken soup and Junket with chocolate bits in the bottom and I will read her *Mary Poppins* on the couch under the window with the blooming narcissus. Just like my mother, and my grandmother, did for me.

I know, I know. My son and his family will actually be living in Alaska, and they will never remember to write. Just like me. But the only way I can imagine getting to sixty-five is to plan a perfect day twenty-one years from now, and the play requires a granddaughter and narcissus.

A few more details: I will be living in Vermont in a house with a porch, fifteen bib-front aprons, and three rocking chairs. And a typewriter. The first peas will be ripe, and the pond almost warm enough for swimming. My granddaughter will have come to visit because she wanted to. She will be small and quick, with snapping black eyes and a ferocious curiosity. She will, as yet, suspect neither her possibilities nor her limitations. Obviously she takes after her mother's side of the family, although when she smiles there is a trace of her father, and when she scowls there is a trace of me. We will sit on the porch, shelling peas and rocking, and we will talk about history.

She will begin, as we all do, with the personal. "There is a boy I like," she will say, "but he doesn't like me. How can I make him like me?"

"Why should you make him like you?" I will answer. "You are a wonderful person. Wouldn't it be more sensible to like a boy who knows that?"

She will ignore me. "Why do I feel so funny when I am around him? I don't feel like myself. I feel . . . *little.*"

I will put down the peas, and gaze across the meadow, and say: "I know. It is like a disease we pass on, from mother to daughter. It's called being a woman in a man's world."

She will be irritated (being, after all, only fifteen). "What do you know about it?" she will demand. "Nobody loves you." And then she will add, with painful contrition, "Except me, of course. And your friends. And Daddy and Mom."

After twenty-one years, this point will still pain me. "I tried," I will explain, more to myself than to her. "I tried very hard. But there was some fatal lack of coincidence between men and women of my generation. The men seemed to suffer some dreadful lack of imagination, a tragic failure of generosity. And meanwhile, the women learned things that could never be unlearned. We knew, when we lost our innocence, that we risked the loss of love. But our certainty that enlightenment is always worth the pain was cold comfort when we discovered, more often than not, that we could not apply what we had learned to our private lives without destroying love."

"But," I will then say briskly, "your generation will be different. It is possible, you will see, for love *(Continued on page 237)*

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SAGA FOX FROM SCANDINAVIA

*(Continued from page 234)*

to be defined as an attachment between equals instead of as a power struggle."

Naturally, she will be more interested in the drama than in my unproven optimism. "But then what happened? Weren't you very sad? What did you *do?*"

"Oh, yes," I will remember, "many of us were very sad. And angry. And frightened. One part of our society seemed to be learning to get in touch with their feelings while the women had to learn to control ours. We had to practice self-confidence the way you practice French."

"What was the hardest thing?"

"Not giving up," I will answer at once. "I was not especially brave myself. I could hide behind words. I did not have to stay with a mean husband or face every day an office or a factory where I was not wanted." She will nod at this, remembering her third-

## "We invented a new way to live, we taught men"

grade year, when she was very unpopular.

"For me, and most of my friends, the hardest thing was to keep going. When we were about your mother's age, in our forties, many of us had managed to change our lives. We had become people we never expected to be. Doctors, politicians, foreign correspondents. And then we found that we had become only ordinary extraordinary women. We were not so special after all, but only doing what men had done all along. We had changed ourselves, but we had not yet changed anything else, except perhaps the expectations of our children. And we no longer had the time to do the things we had done so well—to comfort and nurse and make Junket. It was awful. We felt like failures and we blamed ourselves and denied that our successes were worth having." I will hesitate here, remembering a summer when every woman I knew went limp, declared her job boring or insupportable, decided she did not *feel* like a doctor or a politician or whatever. That was the summer—one of many—when we no longer knew who we were.

"Then what?" my granddaughter will ask, her attention wandering.

I am not sure I will be able to answer: "We kept going, and we changed things. We learned how to combine the responsibilities of masculinity with the tenderness of feminity. We invented a new way to live, and we taught men."

She will jump up, scattering peas, and run down to the pond, saying: "Anyway, everything's solved now." But talking is not a solution. Talking is only a start.

That night at dinner the girl I will leave behind me, the girl we have given a start, will look at me and say: "But, Granny, were you happy being a feminist?"

Of course I was happy being a feminist. After all, consider the alternatives. ▽


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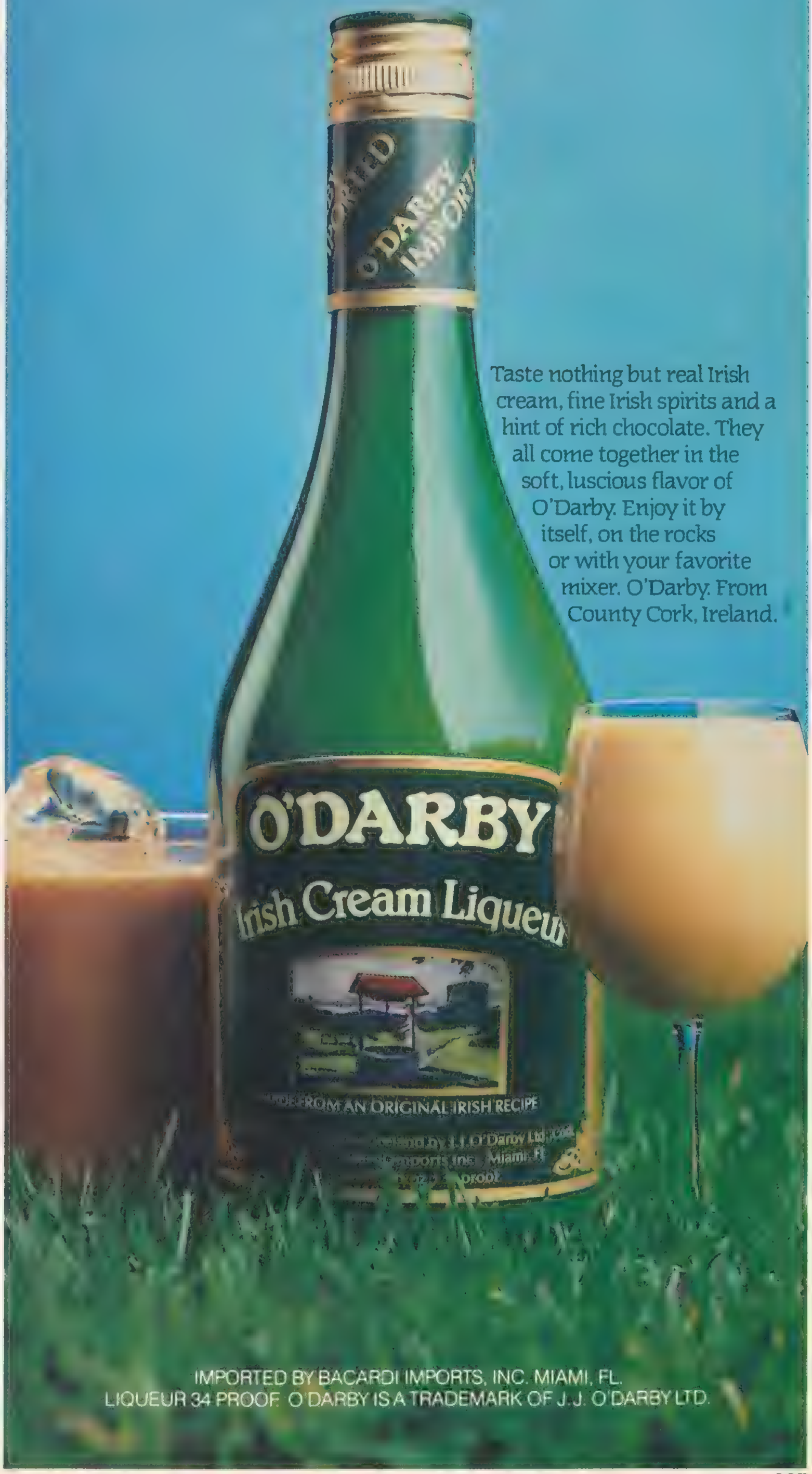


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FOOD

# Gastronomical hilarity and informative nonsense. Enjoy!

## *Little-known facts about food, from an expert on good eating*

BY GEORGE LANG

EDITOR'S NOTE: *The following excerpts are from George Lang's "Compendium Of Culinary Nonsense and Trivia," (designed and illustrated by Milton Glaser, published by Clarkson N. Potter, Inc.) an entertaining and sometimes outrageous book of little-known facts and fancies about food, many of which come from Lang's personal "crazy file" of humorous incidents and anecdotes collected over the past thirty years. Lang heads his own international restaurant consulting firm, working on food and beverage projects all over the world (he helped create the twelve restaurants in New York's Citicorp Center, is now working on a thirty-five-plus restaurant complex for a shopping center in Beverly Hills). He is a columnist for "Travel & Leisure."*

*The face in the eggcup: none other than George Lang—food consultant, writer, bon vivant.*

### EXCUSE ME, DID YOU SAY KICKSHAW OR QUELQUE CHOSE?

Everybody knows what a coffin is, but it may come as news to you that in medieval cookery, the bakers made a rectangular or oblong-shaped overbaked pastry boat called a *coffin*, which was filled with various stews, fricassees, and ragouts. The coffins were never eaten, only used to hold these stews.

Originally *bread* meant "a little piece" or a fragment. The word for bread was loaf, and only in the Middle Ages did bread come to mean a piece of bread, as today.

*Candy* comes from the sanskrit: *Khanda* meant a piece of lump sugar.

Cereal refers to *Ceres*, the protector and goddess of crops.

When a German in the Middle Ages finished his drink, his cup was *gar aus* or totally finished. If he did it too often, he became unruly, and our word *carousing* comes from this derivation.

*Julep*, like many delicious concoctions, comes from the Arabic, where it meant rosewater.

When you are the lucky participant in an orgy, you are a modern-day follower of the ancient Greeks who turned "secret worship evenings" (*orgia* in Greek) into riotous debauchery.

The *potato* was brought to America in 1719 by a group of Irish Presbyterians. Its origin is a Haitian word, *batata*.

A proper *consommé* needs endless simmering and clarification and the French word *consommer* means "to finish," indicating that a proper consommé is a broth that is truly clarified or finished.

Our Western forefathers liked the Mexican *charquit* (which means dried and sliced in Spanish) and changed the word into jerky (jerked beef).

When you eat in a hash house, presumably chopped up leftovers, remember that the word hash comes from *hacher*, the French word meaning "to chop" (which also gave us the word hatchet).

*Clove*, which does look like a little nail, comes from the Latin *clovis* or nail, and *Khetsup*, which in Chinese means a tomato sauce, is the origin of our *ketchup*.

When you've completed your roast course as well as the salad and the cheese service, the table will be cleared for *dessert. Desservir*

*(Continued on page 240)*

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## FOOD

*(Continued from page 239)*

in French means just that, "to clear away."

Since the first specimens came from Tangier, Morocco, we call them *tangerines* instead of mandarin oranges as they're called in most European countries.

The word *sukiyaki* comes from the Japanese word *suki* which means spade. The Japanese farmers used to grill their fish and later meat on a hoe or spade while working in the fields. (They only started eating beef after 1936.)

Many of the Gaelic names in the Scottish cuisine are distortions of the French, like "tartar purry," which comes from *tarte en purée*, and a "kickshaw" originally was *quelque chose*, a garnish consisting of asparagus, truffles, mushrooms, lemon slices, and pistachios.

The distinction *cordon bleu* is used freely today to describe everything from Martell's Cognac to prime ribs of beef to a cooking school and several dozen supposedly eminent items in between. Actually the title *cordon bleu* was first bestowed by Madame de Maintenon, mistress of Louis XIV, at a school in St. Cyr that was established to educate the orphan daughters of noble officers. The students were instructed in the culinary arts, and those who excelled received Cordon Bleu, i.e., the blue ribbon.

* * *

The heart, liver, and lungs of a deer had a specific name in the Middle Ages; they were called *numbles*. After the hunt, the ladies and gentlemen ate spit-roasted baron or tenderloin of venison, while the servants had the innards. To make it more palatable they cleverly baked it into a pie first called *Numble Pie* or *Umble Pie*, and later changed into *Humble Pie*. The servants ate what was unacceptable to their masters and somewhere along the mysterious roadways of etymology, when you had to admit a humiliating mistake, you were forced to eat *Humble Pie*.

When I came to America and first heard this expression, I thought it referred to inexpensive pie, made with cheap filling. Little did I know . . .

### THEN HOW DID SHE GET TO BE A SIZE 18?

In Victorian England, if a young lady wanted to be considered properly spiritual, dainty, and refined, she could not be caught visibly enjoying food or wine. To prevent this, she usually ate heartily in her room before coming down to join others in the dining room.

In medieval India, women did the same but for different reasons. Since male guests were supposed to have the best morsels, the ladies had a pre-meal in their apartments to be able to withstand the temptation.

### OEDIPUS WRECKS

When I worked with the eminent hôtelier, Claudius Charles Philippe, at the Waldorf-Astoria in the 1950s, I was continually awed by the elaborate preparations for his "April in Paris" ball. Once I discussed with Elsa Maxwell, who was co-creator of the ball with Philippe, the fact that it was all done much more extravagantly about 2,000 years ago at the house of the Roman gentleman, Trimalchio. Here is the scene as Petronius describes it:

After a bath, everyone proceeds to the dining room of the house, singing loudly. Young Alexandrian servants pour snow over the guests' hands while the appetizers are served. The elaborate dishes include miniature sausages sizzling on individual silver grills with plums and pomegranate seeds underneath, to imitate coals.

Then a basket is brought in with a wooden chicken sitting in its center. Trimalchio lifts the chicken up and finds some "eggs" under it made of pastry. Inside the pastry eggs are tiny figpeckerbirds.

Servants enter with a silver skeleton (so real it seems to be walking by itself) while 100-year old Falernian wine is poured on hands and dripped into the mouths of the guests.

A huge circular tray displaying the twelve signs of the zodiac is brought in. Next to each sign are corresponding foods: fried

testicles and kidney pairs over the Heavenly Twins; sow's udder with Virgo; a bull's eye with Sagittarius, etc. Servants then remove the upper tier of the tray to reveal stuffed capons and a hare fitted with wings to look like Pegasus. Four servants pour a spicy sauce from wineskins over fish swimming around in—what seems like—the stream of the dish.

While Trimalchio delivers a learned monologue about astrology, a giant wild boar platter is brought in on a litter—followed by a pack of hounds. Baskets filled with dates are suspended from the boar's tusks, and dumplings made to look like piglets at suck surround the animal. A flock of thrushes fly out from underneath and are caught and distributed to the guests.

While the music is playing, tables are cleared and three raw white pigs are brought in decorated with muzzles and bells. The cook is summoned because he dared to serve the pigs without gutting and roasting them first. He is stripped, ready to be severely whipped, but everyone pleads for mercy from Trimalchio. During the commotion, the cook opens the belly of the largest pig and out come roasted sausages, blood pudding, and other appetizing charcuterie.

* * *

Sex and explicit sensuality were never far from the Roman dining table. A baked pastry likeness of Priapus, the god of phallus, is brought in on top of other cakes and buns, with apples and grapes representing his testicles. Everyone grabs for them greedily, but as a practical joke, saffroned liquid spurts into the face of anyone who touches.

The floor is scattered with golden and scarlet sawdust while the slaves imitate the sounds of rare birds to please the guests.

*Following eighteenth-century directions for a drink prepared "under the cow"*

Just to make sure that the scene doesn't become *too* tranquil, other slaves break in, quarreling and smashing dishes on each others' heads. During these spectacles, guests are showered with flowers, massaged with scents, and finally Trimalchio reads his last will and testament. (For Romans death was always nearby and faced matter-of-factly.)

The renowned gastronome Alexandre Grimod de La Reynière (1758-1838), whose classic *Almanach des Gourmands* marked the beginning of a real literature of the table, was known for his astonishing appetite and bizarre parties. At one, for instance, the guests ate with their hands in the Roman style and then wiped them on the loosened hair of half a dozen pretty maids dressed in white togas. At another memorable dinner, the food was served on a catafalque in a black-curtained room illuminated with hundreds of candles. To remind his guests of the brevity of life (and thus the importance of living it fully), the seat of each guest was an open coffin. I hesitate to speculate on what foods were served at this dinner. . . .

Lady Warburton; a midwife who organized the first Midwife's Guild; founder of a magazine called the *Manchester Guardian* (not the same as today's); author of the most popular cookbook of the eighteenth century (*The Experienced English Housekeeper*, first published in 1769); and, at the same time, mother of fifteen children in her eighteen years of marriage. And she lived only forty-eight years!

"Sex and explicit sensuality were never far from the Roman dining table"

### STRAWBERRIES ROMANOFF

Perhaps the greatest chef of them all, Marie-Antoine Carême (1784-1833), while working for Czar Alexander I of Russia, created Strawberries Romanoff (even if the late Mike Romanoff of Hollywood claimed he invented the dessert). According to the original recipe, very ripe strawberries were crushed and a crystal bowl was half filled with them. A good red Port wine was poured over the strawberries and, after this heavenly liquid was stirred, the bowl was placed in a cool spot overnight. The next day, the mixture was forced through a sieve and poured over fresh strawberries.

### SYLLABUB UNDER THE COW

Elizabeth Raffald was one of the most remarkable ladies of all time: housekeeper to

She also managed to write the only recipe that calls for preparation "under the cow": a version of syllabub, the most popular English drink, dating back to Elizabethan times. The name comes from *Sillery*, a section of Champagne country, and *bub* which was Elizabethan slang for a drink that had bubbles in it.

**To Make a Syllabub Under the Cow**

Put a bottle of strong beer and a pint of cyder into a punch bowl, grate in a small nutmeg, and sweeten it to your taste; then milk as much milk from the cow as will make a strong froth, and the ale look clear, let it stand an hour, then strew over it a few currants, well washed, picked and plumbed before the fire, then send it to the table. ▽


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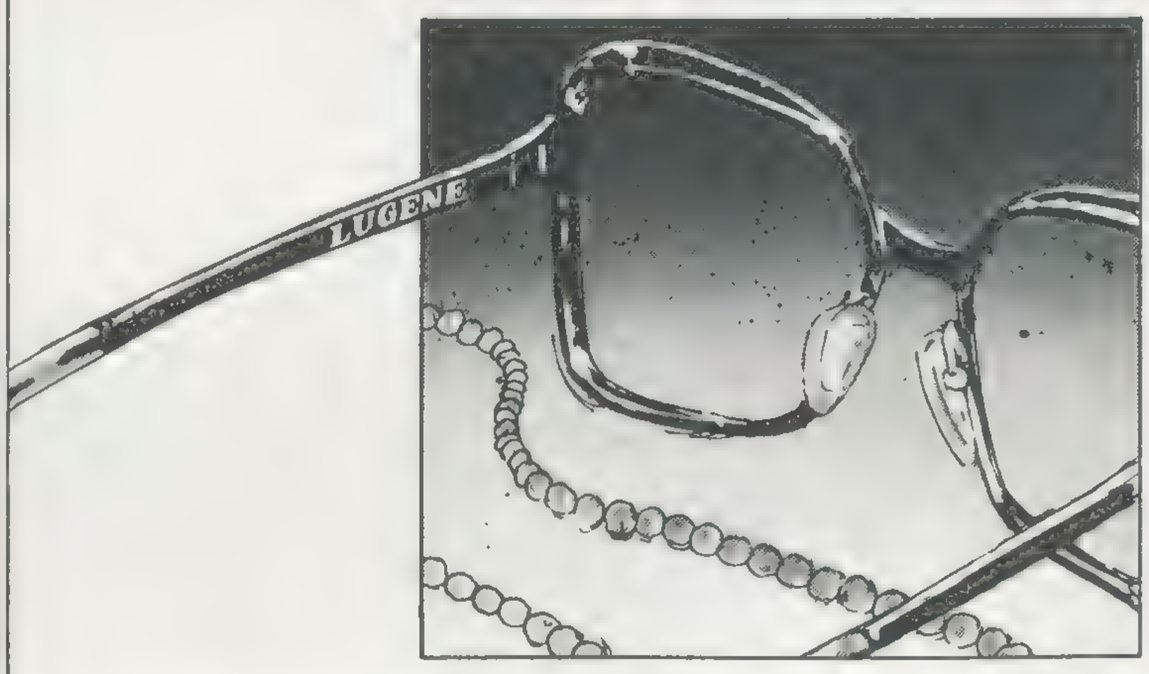


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**By Richard Alleman**

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### *THE "NEW" VERSAILLES*

Versailles—the sumptuous French palace that Louis XIV turned into the world's most dazzling seat of government—is newly resplendent. Recent renovations have made The Hall of Mirrors *(left)* and the King's Chamber look just as they must have looked during the Sun King's reign. More Versailles news: complete restorations of the Royal Chapel and children's apartments are planned for 1981.

**NEW ORLEANS SURPRISE:** *Besides jazz, Creole cuisine, French Colonial charm, the city is a great place to shop for art and antiques. And starting this month Mortons Auction Exchange of New Orleans—the largest auction house in the South—will offer visitors free tours of its exhibition halls (a Mortons show space, right) . . . plus tips on auction etiquette. Reserve (800) 535-7801, ask for Della.*

**WELCOME TO MANHATTAN!** *Brightening the fall season in New York City, a spate of grand-new luxury-hotel openings. Sneak preview: (1) THE HARLEY—handy to the U.N. at 214 East 42nd Street—will have eight hundred rooms, superfast check-in and -out, underground parking, restaurant overlooking a landscaped plaza. (2) THE PALACE—Madison Avenue and Fiftieth Street—incorporates an opulent 1882 brownstone mansion with a brand-new fifty-one-story skyscraper (see page 245). (3) PARKER MERIDIEN—118 West 57th Street—part of the Meridien Hotel group, will be the first French-run hotel in New York. Special: glass-domed roof pool, squash and racquetball courts, French restaurant. (4) GRAND HYATT—Park Avenue at Forty-second Street—its mirror façade reflecting Grand Central Station next door, will have fourteen hundred rooms, a dramatic atrium lobby (New York's first), greenhouse café suspended over Forty-second Street.*




**Cruising a remote region of the Indian Ocean, The Seychelles Islands—mysterious, beautiful, abounding with forms of life that exist nowhere else on earth—are the main targets of two unusual three-and-a-half-week adventures planned by Society Expeditions for next spring.**

"Project Singapore to the Seychelles" flys Los Angeles-Singapore March 31, then takes on the Indian Ocean on board the seventy-five-cabin *World Discoverer.* Ports of call: Sumatra . . . Burma (recently open to tourists) . . . Andaman Islands (tribes, here, still live in the Stone Age) . . . Sri Lanka . . . Maldive Islands. Final stop: the Seychelles—with four days to explore Praslin—an Edenesque isle of huge coco-de-mer palms . . . Cousin—nesting/breeding place for thousands of sea birds . . . La Digue—sightseen by oxcart . . . Bird Island—home to millions of Sooty terns.

The second Society Expeditions tour —"Project Seychelles/Red Sea"—leaves New York April 22, spends four days in the Seychelles before sailing to Djibouti, Sudan, Jordan, Egypt (Luxor and Cairo).

Cruise costs—for each of two sharing a double cabin—start at $5300 for the Singapore/Seychelles sailing, $4600 for the Seychelles/Red Sea segment. Air fare is additional. Information: travel agent, Air France, page 260.

(Pictured *above,* left to right, three Seychelles scenes: Sooty terns above Bird Island . . . smooth-bouldered beach of La Digue . . . sunset on Mahé.)

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TRAVEL

# Landmark news in Manhattan: The Palace comes to town

## *New York's newest hotel: a triumph of preservation—and progress*

BY DESPINA MESSINESI

Midtown Madison Avenue is my haunt: I walk up and down it every day. For over two years, I have watched with fascination the frantic construction going on behind a boarded-up Fiftieth/Fifty-first Street block. The message on the billboards promised a new fifty-one-story hotel. Now, as if by magic, it's come true—the fabulous Palace Hotel is being launched. Its opening: more dramatic than the yearly lighting of Radio City's giant Christmas tree a few blocks away; the hotel is electrifying this Madison Avenue neighborhood that's normally so quiet, so businesslike.

*New York City classics: the 1882 Villard brownstone mansions—newly restored and part of The Palace Hotel*

Built around a historic New York brownstone landmark—the famous Villard houses—the Palace has restored and preserved these one-hundred-year-old mansions as part of the hotel; their stone exteriors, recently a sooty-black, now glow a warm red-rose.

In the 1880s, Henry Villard, the railroad baron, commissioned the firm of McKim, Mead & White to design a grand Renaissance palazzo on Madison Avenue that would contain half-a-dozen separate residences. Villard lived briefly in the corner house on Madison and Fiftieth Street. The superb interiors of this house—the only ones of the complex that have been preserved—date back to Villard and to the next owners, the distinguished publisher Whitelaw Reid and his wife, Elizabeth Mills Reid. These same dazzling interiors now form an integral part of the Palace Hotel.

During the 1880s and early 1900s, the courtyard of the U-shaped Villard houses complemented another grassy plot between the Archbishop's residence and the rectory of St. Patrick's Cathedral across Madison Avenue. The courtyard—a former carriage entrance—is now paved in marble and granite and closed to traffic.

The grand style of the historic Villard house overwhelms. Inch-squares of opalescent glass set in pewter, designed by Louis Comfort Tiffany, frame the vestibule door leading into a great vaulted marble hall inlaid with alabaster. The ceiling of the hall—a shimmer of beige-and-gold marble mosaic—is reminiscent of Byzantine splendor. Here, an enormous marble fireplace is inlaid with onyx. (Craftsmen used drills similar to those used by dentists to remove the plaster patches that filled, in recent times, the missing inlays before they were replaced.)

Among the well-known guests of the Whitelaw Reids who walked through this great hall, Edward Albert, Prince of Wales, was the honored guest at the ball on November 19, 1919. Today, the regal great hall—the core of the Villard house—has the same lively and lived-in feeling that it must have had sixty years ago. Guests walk through the hall to enter the lavish drawing room transformed into the hotel's cocktail lounge. Marble columns, the colors of pistachio nougatine, with gilded bronze Corinthian capitals flank the door. At either end of this very long room along Madison Avenue, two huge green-marble fireplaces echo the jade-green color of the columns.

During the restoration of the drawing room, workmen found that one of a pair of five-foot-tall marble niches—with lovely shell-pattern designs—was hinged and swung open as easily and silently as a butler's door. This thrilling discovery turned out to be an escape hatch that Whitelaw Reid installed so that he could secretly duck out of a party.

After World War II, the Villard houses were bought by the Archbishopric of New York. The Arch- *(Continued on page 246)*


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# PALACE HOTEL

*(Continued from page 245)*

diocese used the lovely drawing room of the corner house for a conference hall. The Gold Room—a fabulous two-story music room covered in gleaming gold leaf—was the setting for all sorts of Dioscesan business, including marriage annulments. Today, after meticulous and painstaking restoration, the Gold Room once again functions as a music room: musicians play on a balcony beneath a huge demi-lune painting by John La Farge; morning coffee as well as afternoon tea is served here to guests—enchanting beginnings or endings to busy New York days.

The long oak-paneled Villard dining room has been transformed into a bar lounge—and has the somber elegance of a men's clubhouse. During the tenure of the Archdiocese, this room was a courtroom and its carved freize, with sentimental gold-leaf inscriptions in Latin, German, French, and English that conflicted with court proceedings, was simply covered over. Now, the freize and inscriptions are again in full view.

Two significant hallmarks of the Villard mansion are the rosette motif decorating ceilings, doorways, even brownstone arches—and a rope design framing marble doorways, niches, and fireplaces. Spectacular and eye-catching above the landing of the grand staircase: a huge marble-faced clock framed by Zodiac signs of bas relief.

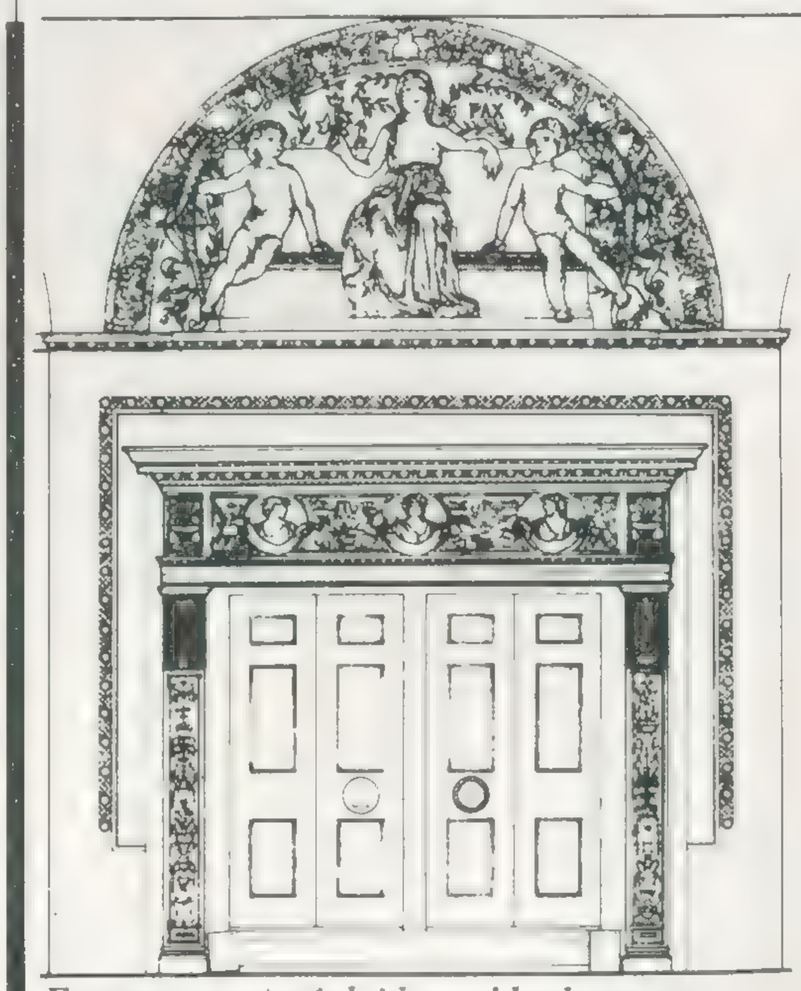
The modern "wing" of the Palace Hotel is a glassy fifty-one-story bronze tower that rises protectively behind the landmark Villard houses. The Hotel's new main entrance, as well as the entrance to its underground garage, are on Fiftieth Street between Madison and Park Avenues. Bridging the old and new, rose medallions decorate the coffered ceiling of the new two-story lobby; the centerpiece of the upper lobby is a magnificent restored fireplace—from the Villard mansion—by the famous sculptor August St. Gaudens.

Extra-special in the modern Palace: a romantic oval-shaped ballroom; the classical formal Trianon dining room; the informal Hunt Room restaurant; and Harry's New York Bar—the longest piano bar in town. Harry's is open from lunch through midnight suppertime, has its own street entrance on Fifty-first Street.

Subdued colors dominate Palace interiors from elevator lobbies to soft-beige-walled corridors that lead to luxuriously peaceful rooms with antique-white furniture and lavish grey-marble bathrooms. Of a total of 1050 guest rooms, 775 are doubles, 103 are suites ranging from one to three bedrooms. A New York hotel first: four triplex apartments, one on each corner of the top of the tower—designed like private houses. Each apartment has its own inside elevator, circular staircase, two-story-high glass-walled living room, roof-top sitting room with fireplace, roof garden, plus bedrooms and kitchens.

Another Palace first: thrilling, never-seen-before views of Manhattan. Rooms on the Madison Avenue side of the hotel overlook the Cathedral's forest of ornate copper-green spires. From the eighth floor, you are almost eyeball-to-eyeball with the ravishing statue of Our Lady of New York that tops the entrance of the Lady Chapel directly across from the Villard courtyard. Rooms facing the East River overlook the mosaic Byzantine-style domes of St. Bartholomew's Church.

Hats off to Harry B. Helmsley (he's chairman of the board of Helmsley Hotels, owners of the hotel) and his wife (who aided in its design) for creating this new New York palazzo. Together with the various city commissions—City Landmarks, City Planning, Community Planning Board #5—they have breathed new life into the century-old Villard landmark and New York's East Fifties. ▽



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*"Autumn," 1980*

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GENERAL ELECTRIC

# Europe off-season: the right place at the right time

## *From our editors overseas: Vogue's special report on prime-time Europe*

From October onwards, all Europe is *en fête*—and big European cities pulse with the excitement of the fine, the lively, and the performing arts. While many travelers (and all of the travel industry) consider Europe in the fall, winter, and early spring as "off season," these months are actually *the season* for Europeans. And for U.S. travelers, it's not only the best season to experience Europe the way Europeans do, it's the travel time that's easiest on the pocketbook since air fares and air/hotel packages are at their lowest. Here, for everyone bound for Europe "in season," a roundup of exciting happenings in leading European cities ... plus insiders' tips on where to dine, shop, gallery-hop. The idea, having the best European vacation ever!

*Reported by Vogue editors abroad: Mary Roblee Henry—Paris, Brussels, Milan, Amsterdam, Copenhagen, Madrid, Barcelona; Bettina McNulty—London; Micheline Gierke—Munich.*

### LONDON

The London theater continues to flourish. Among the best productions now, two giants: *Nicholas Nickelby* in two mesmerizing four-hour parts at the Aldwych Theatre mid-November into January ... and *The Greeks* in three lengthy seances at the Aldwych for twelve weeks starting January 21 ... Enticement of language plus ingenuity characterize Harold Pinter's sinister/funny *The Hothouse* at the Ambassadors Theatre starring Angela Pleasence.... Poignant, witty: *The Dresser* by Ronald Harwood, stars Tom Courtenay and Freddie Jones at the Queen's Theatre.... More of this season's big-name interpreters: Dame Peggy Ashcroft in *Watch on the Rhine*, in repertory at the Lyttleton ... Peter O'Toole as *Macbeth* in Brian Forbes's production at the Old Vic.... New plays with the smell of success: the prolific Alan Ayckbourne's *Taking Steps*, a counterpoint of love and confusion ... and Tom Kempinski's *Duet for One* with Frances De La Tour as a violinist with multiple sclerosis.

The Royal Academy of Arts, following its triumphant Post-Impressionist show, plans a big assessment of international art today—*Painting Now*—including works by Balthus, Bacon, Stella, Richter; January 11 through April. Before that, until December 14, The Royal Academy presents the bizarre paintings of Stanley Spencer (1891–1959) with their strange dual emphasis on sexual freedom and religion.

More museum shows: At The Tate Museum, October 8-December 14: 155 paintings and fifty-five drawings by Gainsborough.... At The Hayward, paintings, drawings, and prints by Camille Pissarro commemorate his 150th birthday, October 31-January 11.... The British Library celebrates George Eliot (in Victorian England, she dared to live out of wedlock) with a sampler of intimate papers, autograph manuscripts, special editions; December 11-March 31.

More London news: The new Covent Garden Market is still shaking itself down. It's something of a street fair: good for people watching, fast food, craft gifts.... Sotheby's is auctioning twelve hundred costumes from Monte Carlo Opera House productions over the past one hundred years at The Duke of York's Theatre, November 16. H.S.H. Princess Grace is patron for this Monaco Theatre Museum charity event.... Nostalgic happening: Wake up early November 2 for the start of the London-to-Brighton Veteran Car Run. Gather at 7:00 A.M. in Hyde Park for pre-run festivities; nearly three hundred ancient vehicles try to reach Brighton, fifty miles away—without breaking down!

Restaurants: Londoners now especially like Odin's (27 Devonshire Street) and The Connaught Hotel Grill (Carlos Place) for expensive, impeccable dining.... Langan's Brasserie (Straton Street) is popular not so much for food as for faces.... Le Suquet (104 Draycott Avenue)—more French than the French—is a relaxed hangout for successful V.I.P.s, seafood.... The English House (3 Milner Street)—has the best of British cuisine.... Two new Chinese restaurants: the Earl of Litchfield's Tai Pan (8 Egerton Gardens Mews); and Chinese gourmet Ken Lo's Memories of China (67 Ebury Street). Meanwhile people who aren't eating out are eating in with the help of staff recruited from debs and actresses (young, aspiring) who've learned to cook (sometimes well enough so their cards are discreetly requested between courses).

### PARIS

In Paris, at dusk, when the Place de la Concorde lights up like a gigantic firefly, the city becomes a stage for music, dance, theater, films, fantasy. Every quarter has its lure and Parisians dress alluringly for performances. Black-tie and long dresses for galas, short dresses for non-galas. Most theaters have bars for intermission drinks; programs cost about ten francs each; ushers are tipped, about one franc per person, for seating.

The Opéra de Paris—all crimson and gilt with domed ceilings *(Continued on page 252)*


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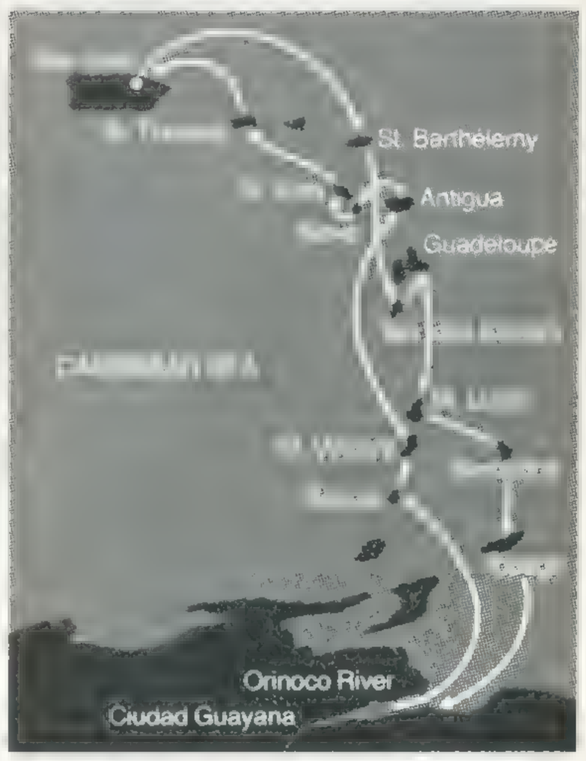


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## EUROPE

*(Continued from page 251)*

by Chagall—schedules, under its new director, Bernard Lefort, forty-four performances of opera, ballet, recitals, symphonic concerts, chamber music, from September through June. Eight are full-dress Thursday-night galas. Among the new productions: Rameau's *Dardanus* with, in the role of Iphise, the lissome blond American mezzo-soprano, Frederica von Stade. Other highlights of the season: Janacek's *Jenufa*, Britten's *Peter Grimes*, Ligeti's *Le Grand Macabre*.

The Orchestre de Paris, young and high-spirited under its director, Daniel Barenboïm, sparks the symphonic season on October 2 at the Théâtre des Champs-Elysées with *Hommage à Stravinsky*, offering four Stravinsky works with the baritone Dietrich Fischer-Dieskau. The orchestral season continues through June, sometimes at the Palais des Congrés, with such outstanding guest conductors as Pinchas Zuckerman, Claudio Abbado, Aaron Copland, Pierre Boulez, Zubin Mehta. *Special*: on October 14, Maurizio Pollini's piano recital at the Champs-Elysées; and on November 13, also at the Champs-Elysées, Bernard Haitink conducts the Glyndebourne Festival production of the Stravinsky opera *The Rake's Progress*—with sets and costumes by David Hockney. *Note*: 10:00 A.M. Saturday-morning concerts at the Champs-Elysées are culture-vulture specials.

The Orchestre National de France, led by such international stars as Lorin Maazel, Mstislav Rostropovich, Antal Dorati, and Seiji Ozawa, begins its season on October 8 at the Théâtre des Champs-Elysées with Patrice Fontanarosa, its brilliant young concertmeister, playing Dvorák's Violin Concerto under the baton of Hubert Soudant. This orchestra and its young sibling, Le Nouvel Orchestre Philharmonique, perform all over Paris: at the Salle Pleyel, the Grand Auditorium of Radio France, the Palais des Congrés, and, with soloists and choirs for sacred music, in such ancient high-domed churches as the Eglise St.-Germain-des-Prés.

The IRCAM & Ensemble InterContemporain—a group devoted to twentieth-century and avant-garde electronic compositions—revolves around Pierre Boulez at the Centre Pompidou. The group's fantastic, unique Projection Space—where pale-grey panels flap open, partitions of the ceiling rise and fall—creates an environment of sound for new musical experiments. Concerts there are often sold out—but this season, IRCAM's InterContemporary Ensemble performs Stravinsky under Boulez on October 6 and 13 at the Théâtre de la Ville, with more performances planned for November and December.

Dance at the Théâtre des Champs-Elysées unfurls with the Twyla Tharp Dance Foundation, October 6-12, in such joys as *Eight Jelly Rolls* and *Baker's Dozen*. More dance: The Paris Opera Ballet stars Stravinsky, November 18-30, with the *Firebird* and *Rite of Spring*, choreographed by Maurice Béjart . . . and the Bowyer and Bruggeman Dance Company—young, witty, and American—performs entertainments such as *Duet for Mating Organisms* and *Black Cockroach pas de Deux* at Le Palace Théâtre, November 3-15.

Art shows shine all over Paris with the classic, the contemporary, and a new pitch of photography. At the Grand Palais in October, FIAC (Foire Internationale d'Art Contemporain) is a showcase for over a hundred galleries with, this year, new vistas for the avant-garde and the audio-visual. At the same time, in other *salles* of the Grand Palais: *Science at the Service of Heritage*—a special exhibition explaining the role of science in the preservation of such treasures as the sixth-century jewels of Arnegonde, the first Queen of France. November also reveals at the Grand *Palais, Enrichment of Heritage*—a show including about three hundred new donations to the national treasure—from Egyptian to the Renaissance to the dazzling Sanci diamond and a Picasso trove . . . all given by inheritors to avoid taxes.

More museum news: The Louvre, from November 20 to April 19, hangs fifty works ranging from Corot to Delacroix given by Claude Roger-Marx. . . . The Musée du Luxembourg, November 26-January 19, stars photography with the mid-nineteenth-century street scenes of Charles Négre. . . . More photography in November at the Musée d'Art Moderne de la Ville de Paris with *Cartier-Bresson* and *American Photography 1960–1980* . . . plus *Rome-Paris*, a group photography show at the Musée Carnavalet.

Espace Pierre Cardin, through October 20, exhibits 246 rilm scenic designs by the Japanese director Kurosawa from his Cannes award-winning *Kagemusha*, a movie that opens on the Champs-Elysées at the same time. *Note:* Movies are rare treats in Paris, often shown in their original versions, in houses that are small, modern, with deeply comfortable, sliding *(Continued on page 255)*

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# EUROPE

*(Continued from page 252*

Eames-type seats. Ushers are tipped for seating.

Paris theater: The classical Comédie Française delights the senses with its dazzling scarlet and gold theater, its repertory of Molière, Marivaux, and Corneille. Gala performances on Mondays and Tuesdays. . . . Paris' Odéon theater, in addition to its French program, gives performances by foreign companies in the original languages. Among them: from October 29 to November 2, *La Maison de thé* (The Teahouse), a theatrical first from China; and on November 5th through 10th, Ingmar Bergman's Swedish production of *La Nuit des rois* (Shakespeare's *Twelfth Night*). . . . At the Théâtre des Bouffes du Nord this winter in February Peter Brook plans to do Chekov's *The Three Sisters*. . . . The Palais de Glace, once a skating rink, becomes Le Théâtre du Rond Point in January 1981 when the company of Jean-Louis Barrault and Madeleine Renaud opens there. Sunday-morning chamber music concerts are also planned, plus a well-stocked bar and restaurant.

Paris restaurant tips: In Monmartre: Le Clodenis (57 rue Caulaincourt) is small, exclusive, with delicious food served on huge plates, wine in balloon glasses. . . . Le Maquis (69 rue Caulaincourt) specializes in *pot-au-feu, petit salé, quiche,* super desserts; forty-franc prix-fixe menu.

Restaurants around the Beaubourg (Centre Pompidou) area: La Ciboulette (60 rue Rambuteau) seems like a French restaurant in New York. . . . Le Tourtour (20 rue Quincampoix) is a restaurant/art gallery with a menu at 59.50 francs; open year-round until one in the morning.

More Paris tips: For antiques browsers, the Carré Rive Gauche is the Left Bank area between Quai Voltaire and rue de l'Université squared with the rue du Bac and the rue des Saints-Pères. Here: 107 shops of rare buyable objects. . . . Hotel Drouot, the Paris auction house, is newly installed in its space-age building of three floors at 9 rue Drouot; it holds most sales at 2:00 P.M. Rooms are open for inspection Monday through Saturday, with bars, banks, catalogues, appraisers on hand.

## MUNICH

At the National Theater, the opera season begins on October 29 with Georges Prêtre conducting Gounod's *Faust*. Other operas set for 1980–81: Wagner's *Nibelungen Ring* and *The Flying Dutchman* . . . Rossini's *Cinderella* . . . Verdi's *Simon Boccanegra* . . . Dvorák's *Rusalka.*

On the concert scene: André Previn and Britain's Royal Philharmonic come to The Deutsches Museum on October 29 . . . followed by Karl Richter with the Munich Bach Choir and Orchestra on November 1. . . . At The Herkules-Saal: the Spanish mezzo-soprano, Teresa Berganza, November 26 . . . the superstar duo Mstislav Rostropovich (cello) and Maurizio Pollini (piano), December 7 . . . piano virtuoso Alfred Brendel, February 23.

Museum news: The golden Egyptian king—Tutankhamon—arrives at Munich's Haus der Kunst (Hall of Art) on November 22, remains there until February. . . . At the Sammlung Marina, a Picasso show, February 14-April 29. . . . At Galerie im Lenbachhaus, a Robert Rauschenberg exposition, February 4-April 5.

Munich restaurants: Maximilianstuben and La Cave are both chic, costly, extremely good for dinner. . . . For lunch: Franziskaner, across from the Opera, has German beer and sausages, rousing Bavarian charm. . . . Kreutzkamm is famous for afternoon tea. . . . Harry's Bar is a haunt of Munich's writers, film-makers, gilded youth—a popular after-concerts spot.

## VIENNA

In Vienna, Christmas festivities start on Saint Nicholas Day, December 6. From then, through the carnival days of *Fasching*, until Ash Wednesday, all Vienna sings and dances. A time to wear jewels, furs, long dresses for the gala balls: The Imperial Ball at the Hofburg, the former Imperial Hapsburg Palace, is New Year's Eve; January 22 brings the Vienna Philharmonic Orchestra Ball; and on February 26, the dazzling Opera Ball lights the Vienna State Opera House. Visitors as well as Viennese are welcome. Easiest way of arranging tickets: through the Inter-Continental Hotel or the Hilton International Wien; both have super package deals for long Christmas and New Year's holidays.

At Vienna's regal State Opera House, an exciting season of opera and ballet—starred with new productions: On October 15, Rudolf Nureyev is choreographer and star of Tchaikovsky's *Sleeping Beauty* with the Opera Ballet. . . . Gian Carlo Menotti's *Amahl and the Night Visitors* and *Help, Help, the Globolinks* opens on November 15, with performances, off and on, until January 5. . . . Verdi's *Attila* with Nicolai Ghiaurov as The Hun, debuts December 21, and will be repeated into June. . . . Jacques Halévy's *La Juive*, a concert-opera with Cesare Siepi and José Carreras, has two presentations, on January 23 and 26. . . . Leonard Bernstein's *Mass*, directed by Maurice Peress, has Alvin Ailey inventing choreography for the State Opera Ballet. A choir, the opera orchestra, and a young jazz orchestra come together for this debut on February 16, with follow-up performances until March 10. . . . Wagner's *Das Rheingold*, the first link in a new Ring cycle, has a spectacular cast headed by Gundula Janowitz and Christa Ludwig; it opens on March 22, to be given four more times until April 3.

At the rousing Volksoper, the seasons' big premier is Jacques Offenbach's *Paris Life* with a cast of sixteen, December 20. Humperdinck's *Hänsel und Gretel* on December 23, and Mozart's *Abduction from the Seraglio* on February 13, are stunning new productions that complement the Volksoper's usual excitements of Strauss, Lehár, Rossini, and the Loewe-Lerner musical *My Fair Lady. Note:* More Broadway in Vienna at the Theater an der Wien when *Evita*, the hit musical, opens there on January 20.

Vienna art shows: *Photography as art/art as photography* tops the list at Vienna's Museum of the 20th Century. . . . *Austrian Sculpture between the Wars and after 1945* starts in November in the Austrian Gallery of the spectacular Upper Belvedere Palace Museum.

Vienna in-spots: *(Continued on page 256)*

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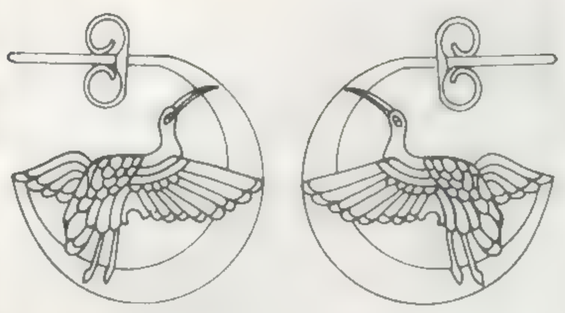

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## EUROPE

*(Continued from page 255)*

The Hotel Bristol's bar and dining room, plummy and paneled, attract internationals and diplomats for lunch and dinner; they're near the Opera, and so is the dining room of the Hotel Sacher, where the food is deeply Austrian, as are the famous coffees and rich chocolate Sachertortes.... Oswald und Kalb, on Backerstrasse, is the chic café for film and theater people who go there for such Satyrian delights as Austrian *foie gras*.... Hermi, on Kumpfgasse, is a place to see Austrian writers and actors.... Korenda, on Wollzeleile, has very good food in spite of its cafeteria look; a meeting place for intellectuals.... Landtmann, facing the Burgtheater, is a famous Viennese coffee house, nostalgic and cozy for excellent sweets at tea or lunch or dinner.

### BRUSSELS

Belgium celebrates its 150th anniversary this year with a spate of festivals and a flurry of special events in Brussels. Under the banner of Europalia 80, Belgium will import major cultural happenings from eight countries that, with Belgium, form the European Economic Community. Highlights of the festival: From Ireland, October 9-November 23, rare pre-Celtic and Celtic gold objects at The Maison du Roi on the Grand 'Place.... From England, a production of *Othello*, with Felicity Kendall and Paul Scofield, at the Théâtre National, October 20-22.... Italy contributes pre-Roman archaeology at the Royal Museums of Art and History from October 15 to December 14.... Denmark parades its gorgeous Royal Ballet of Copenhagen, November 13-15, at the Théâtre Royal de la Monnaie.... Germany presents the Dusseldorf Opera in Wagner's *Parsifal* on November 18; also at the Théâtre Royal de la Monnaie.

On the museum front, at Brussels' Palais des Beaux-Arts through November 18: a startling show—*A Dynasty of Painters*—gathers three hundred works of the four generations of the family Brueghel. And at the Palais des Beaux-Arts from December through February 9, the first retrospective of Belgium Art Nouveau—with five hundred objects. Among the artists: Vandevelde, Horta, Khnopff.

To experience European performance art and avant-garde theater, Brussel's Raffinerie du Plan K is a five-story, nineteenth-century sugar refinery that's been turned into one of Europe's major alternative-art spaces. Besides performances by the Plan K theater group, Raffinerie has expositions, concerts, visiting productions, a big bar, a small café.

### AMSTERDAM

Amsterdam this year celebrates ninety years of the Concertgebouw, the city's Corinthian-columned temple of music, noted for superb acoustics, its unique in-the-round seating. New this season: 2:15 matinees on Sundays.

Concertgebouw highlights: Head conductor Bernard Haitink directing Stravinsky's *Symphony of Psalms* and Beethoven's Ninth with chorus and four soloists, October 15-19.... Vladimir Ashkenazy acts as both conductor and soloist in a program of Beethoven, Rachmaninov, plus Mozart's Piano Concerto in A Major, November 5-7. (The same radiant concerto will be played by the firework-fingered American pianist Misha Dichter under the baton of Kirill Kondrashin on November 28 and 30.) ... From December 3rd to 6th, Colin Davis takes over with Heinrich Schiff performing Dvorák's *Violincello Concerto in B Minor*.... Prokofiev's *Alexander Nevsky* is a Christmas treat, led by Bernard Haitink with the Netherlands Radio Choir, and televised for Eurovision.... Carlo Maria Giulini leads Gidon Kremer in Schumann's Violin Concerto, January 14-15.

Of the almost fifty museums in Amsterdam, the airy, sunlit modern building dedicated to the great Dutch Post-Impressionist Vincent Van Gogh is a delightful and memorable trot through his life and works. *Note*: The museum's cafeteria with orange-awninged terrace and good view of the low, friendly Amsterdam skyline is a pleasant stop. And, for high tea, the vast pillared, muraled, Art Déco salon of the American Hotel is within walking distance of the Van Gogh Museum and the Rijksmuseum.

At Amsterdam's superlative Rijksmuseum—with its five thousand masterworks, its trove of Rembrandts, including the famous "Night Watch"—the special show *Sailing Vessels in Dutch Graphic Art* features engravings and drawings from the Brueghels to Jongkind; it's on until November 18. Also at the Rijksmuseum, into 1981: an exhibit of rare figures by the fifteenth-century Utrecht sculptor Adriaen van Wesel.

More sights to see in Amsterdam: Picasso at the Gallery D'Eendt (Spuistraat 272) through January 1981 ... and don't miss browsing in the antiques dealers' quarter—called Spiegelstraat—with rows of shops selling engravings, furniture, old books, porcelain, plus auction houses side by side with galleries of Art Nouveau and modern art.

### MILAN

La Scala, that great spectacular of opera houses, opens on December 7. This year's new La Scala team: Francesco Siciliani, artistic director; charismatic Claudio Abbado remains as top conductor; and eminent stage director Giorgio Strehler returns. Opening night gala: *Falstaff* by Verdi with the ubiquitous American Lorin Maazel in the pit.

More La Scala news: the world premiere of *Donnerstag* by the German vanguardist Karlheinz Stockhausen ... two new works to be presented in the Piccola Scala: *Fedra* by Bussotti and *Sosia* by Testi ... Rudolf Nureyev and Carla Fracci headlining Prokofiev's *Romeo and Juliet*, a ballet to be filmed at the same time in nearby Verona ... and the celebrated Scala debut, in May, of the Italian Riccardo Muti, now conductor of the Philadelphia Philharmonic, in Mozart's *The Marriage of Figaro*, directed by Giorgio Strehler.

*Note:* Galas at La Scala are mostly by subscription and full dress. Regular performances are less dressy. There is a café in the opera house.

Best dining near La Scala: El Toula (Piazza Paolo Ferrari 6); Biffi Scala (Piazza della Scala); Savini, in the Galleria Vittorio Emanuele. *(Continued on page 259)*

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# EUROPE

*(Continued from page 256)*

## THE VENETO

The Veneto—the pastoral region north of Venice—celebrates a panorama of Palladio, the great sixteenth-century architect, on the fourth-century anniversary of his death. In the soft rolling countryside of the Veneto, many of Palladio's famous villas may be visited, including *La Rotunda*, the inspiration of Thomas Jefferson for his design of the University of Virgina. More recently, the Joseph Losey film version of Mozart's *Don Giovanni* was filmed at *La Rotunda*—as well as in Palladio's Olympic Theatre in Vicenza. In addition to six Palladio exhibits in various buildings of Vicenza, there are, within driving distance, other exhibitions in Verona, Bassano del Grappa, Padua, and Venice. For special tours, until November 15, consult Spazio Cultura, Piazzetta Palladio 1, Vicenza, Italy.

## MADRID

Castilian Madrid has shined up two museums. The city's huge Archaeological Museum (Calle Serrano 13) now shimmers with new track lighting directed at its Roman mosaics; new glass cases hold the fifth-century B.C. head of the "Dama de Elche" and the jeweled A.D. 621 Visigothic Guarrazar crowns; and a new wing stores Islamic art treasures. Open 9:30 A.M. until 1:30 P.M.

The Casa-Museo de Joaquin Sorolla (Calle General Martinez Campos 37) shows, in particular, the Valencia seascape paintings of this Spanish Post-Impressionist artist (1863–1923). To relish: Sorolla's 1909 scenes of sky, sand, and blue sea, with luminous ladies, sensual with repressed desire, trailing long white skirts in surf. More Sorolla delights: nubile girls shirvering in wet shifts . . . a nude youth with white horse. Newly spruced up and painted, this painter's house and studio is open, except on Mondays, from 10:00 A.M. to 2:00 P.M.

Madrid's opera house—the Real Teatro de Opera—offers symphonic concerts, chamber music, and recitals all through the fall and winter months. Many performances of the National Orchestra of Spain are led by its young director, Antoni Ros Marba. Among the visiting orchestras set for the Teatro Real this season: the Vienna Symphony with Sawallisch; the London Symphony with André Previn; the Woodwinds of the Baden-Baden Symphony. Violinists Izhak Perlman and Cho Liang Lin, pianist Alicia De Larrocha, flautist Jean-Pierre Rampal, and guitarist Narciso Yepes count among the artists who perform both with the orchestra and in recital. Queen Sofia is often seen with her children in the Royal Box. Programs are bought, ushers tipped. Men wear dark suits and ties; women, short dresses. For intermission drinks, the Teatro has a charming marbled café.

Not to miss: The Centro Cultural de la Villa de Madrid, curtained by a thunderous waterfall under the Plaza Colón, has an exhibition hall for changing shows, and an auditorium with comfortable leather chairs for performances of jazz, baroque music, and popular Spanish operettas called *zarzuelas*.

*To note*: *Evita*, in a new Spanish production, opens in Madrid on December 4. . . . Pacha, a new disco, is the late place to go. . . . Antonio, the electrifying Spanish dancer, has taken over the National Ballet of Spain, with performances planned for Madrid before a tour of Europe and the United States.

## BARCELONA

With its glorious Gothic square, its new Picasso museum, Barcelona shines, this October, in an International Festival of Music. Grand symphonic orchestras such as the BBC of London and the Vienna Symphony offset small chamber goups from Israel, France, Holland, Germany, and the nearby Benedictine monastery of Montserrat. Twenty-five concerts unreel all over the city with programs ranging from medieval and baroque, to romantic and contemporary. Among the pleasures: the Strasbourg percussionist group playing Xenakis and Taira; the Group Consonare singing Catalan Renaissance songs; La Grande Ecurie II et la Chambre du Roy in court baroque works by Rameau, Lully, Le Jeune, and Henry the Eighth; the Vermeer Quartet doing Bartók.

Barcelona's famed opera house, The Liceo, is one of the many delights of The Ramblas—the city's tree-lined walking street of cafés, kiosks, flower stalls, bird sellers. The opera season at The Liceo runs from late November through February. For information on The Liceo's 1980–81 season (not available at press time), write The Spanish National Tourist Office, 665 Fifth Avenue, NYC 10019.

## COPENHAGEN

Copenhagen's grand floodlit neo-Palladian Royal Theatre presents opera, ballet, theater—forty-two productions in all—nonstop, except on Sundays, all through the fall and winter season. Except for premieres, dress is informal. There is a bar for intermission drinks. Tickets can be bought within a few days of performances.

The Danish Royal Ballet Company, rivaling the Bolshoi in the expertise of its two-hundred-year-old dance tradition, launches dynamic new works every year at the Royal. Among this season's six new productions: John Neumeier's erotic comedy *A Midsummer Night's Dream*, with music by both Mendelsohn and Ligeti, premieres October 11. Beside new productions, the Royal's repertory celebrates the romanticism of August Bournonville's classic choreography. (Bournonville was the Royal's choreographer/ballet master who shaped the company, from 1830 until his death in 1879, into a splendor of discipline and grace.) Among the Bournonville repertory to be seen this season: *La Sylphide, La Ventana, A Folk's Tale*, and *Carnival in Bruges*, with, as soloist in the role of Eleonora, the ravishing young ballerina Mette-Ida Kirk; debuts November 19.

Five new productions mark Copenhagen's opera season, including, on November 28, Mozart's *Idomeneo*, with sets by Carl-Henning Pedersen, an artist of the 1940s COBRA group. On December 15, 19, and 20, the American tenor *(Continued on page 260)*


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Please check the brochures you would like to receive and return this column to VOGUE, October Coupon, Box 2766, Clinton, IA 52735, BEFORE FEBRUARY 1, 1981. Allow 6-8 weeks for delivery.

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391 ☐ AMSTERDAM: General brochures plus information on the "Holland Culture Card" for exclusive travel bonuses and services

392 ☐ BRUSSELS: "Rendez-Vous in Brussels"

393 ☐ COPENHAGEN: General tourist information

394 ☐ LONDON: "Quick Guide to London"

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We're sorry, but **VOGUE to GO** cannot answer any personal questions or requests.

## EUROPE

*(Continued from page 259)*

Edward Looter sings in Wagner's *Tannhauser*. Other operatic treats: Rossini's *Barber of Seville*; Verdi's *Macbeth* and *Masked Ball;* Puccini's *Tosca* and *La Bohéme*; Gilbert and Sullivan's *Mikado*. All are performed at The Royal Theatre. *Note*: The Royal Theatre's curtain rises at 8:00 P.M. For dining near the theater, the restaurant Opera (Tordenskjoldsgade 15) has international cuisine and celebrities' photos on the walls. For after-theater drinks, try the bar of the Hotel d'Angleterre.

Good Copenhagen restaurants: Ida Davidsen (Store Kongensgade 70) is known for typically Danish fare—open-faced sandwiches, cold buffets. . . . Krogs Fiske-restaurant (Gammel Strand 38) for fish.

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**France.** Spending a week in Paris at the luxurious Hotel Crillon on the city's most beautiful square—The Place de la Concorde—is the lure of Air France's Paris Aristocrat tour. An eight-day and seven-night stay at the Crillon—including morning coffee and delicious croissants each day, tips, taxes, transportation to and from the airport—costs $533 for each person sharing a double room, from October 26 through the end of May 1981. Air fare is additional. The lowest fare: Air France's $533 New York-Paris APEX must be booked twenty-one days ahead.

**Italy.** Flying aboard Alitalia from New York to the glorious sounds of music in Milan, the special midweek fare is $568 for a stay of from fourteen to sixty days; you must fly Tuesdays and Wednesdays. The more flexible Alitalia APEX fare—New York-Milan—is $643 roundtrip. With the APEX fare, you may stay from seven to sixty days, fly any day you choose; you simply have to purchase your tickets twenty-one days before taking off. *Note*: Going from Milan to Vicenza and the Veneto's splendid Palladian country is a snap by rail—a smooth two-and-a-half-hour ride.

**Spain.** Flying Iberia Airlines of Spain from New York to Madrid's brilliant winter season, the APEX fare is $523 round-trip; the New York-Barcelona round-trip APEX: $551. *Note*: To do both cities—Iberia charges half of the APEX fare to each city: $537 total. You're on your own between Madrid and Barcelona. The pleasant ground link between Madrid and Barcelona is the streamlined Talgo super-train; the nine-hour ride costs about $50 first class; $35 second class.

**Belgium.** SABENA Belgium World Airways' New York-Brussels Super Budget Fare is a low-low $429 round trip. It's available now through March 31, 1981—and it's good for a stay of from seven days to a year. The ticket must be booked and paid for three weeks before takeoff.

**Austria.** The non-stop air route from New York to Vienna is via the 747s of Alia—the Royal Jordanian Airline. For a seven-to-sixty-day Vienna stay, the cost of Alia's APEX fare is $615—provided tickets are booked and paid for twenty-one days in advance of departure. For a fourteen-to-sixty-day visit, the lower-price Super-APEX fare is $498 round trip; you must purchase your ticket thirty days before you take off, book the exact dates of your flights, and stick with those dates to qualify for this fare.

**Holland.** To the museum and music center of Amsterdam, the round-trip APEX fare, now to May 14, 1981, is $475 on KLM Royal Dutch Airlines, leaving from New York.

**Germany.** From New York to the elegant city of Munich, Lufthansa German Airlines' Holiday Fare costs $487 for a fourteen-to-sixty-day stay, from now to March 31, 1981. *Note:* Beginning November 1, this same low $487 fare (technically called a Group Fare for a minimum of five people which Lufthansa puts together) is valid for one-week stays. Both $487 tickets must be booked and paid for twenty-one days before departure.

**Denmark.** SAS/Scandinavian Airlines System has a Mini Fare from New York to Copenhagen that costs $436 round trip, now through April 1981. This extra-low fare suits passengers who can be flexible. When they prepay their tickets—twenty-one days in advance—they specify only the week they wish to leave. SAS advises them of their exact flight seven to ten days before they take off.

*P.S.:* As we go to press, most airlines forsee a 5 to 10 percent fare increase by October.

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VOGUE'S

# View

*Loungewear goes out…five pros discuss shoes…real-life dressing: Betty Furness*

**Edited by June Weir**

## GOING PUBLIC

"I wear loungewear out to dinner, to small parties, but never to big formal events," says Betsy Bloomingdale. She proves it by wearing Bill Tice of Swirl's reversible quilted silk coat and pyjamas *(far left)* to the Russian exhibit at the Los Angeles County Museum of Art. "Loungewear is great if people are giving a dinner and showing a movie afterwards, or for going to an informal restaurant like Morton's. Today, clothes are so extravagantly priced, it's wonderful to have a new department where you can find well-made designer clothes at the right price," she adds.

Loungewear-going-public is one of the newest trends, both with stores such as Macy's in New York, and with "couture shoppers." For instance, Nancy Kissinger bought sixteen of Bill Tice's loungewear outfits. One of her favorites is a black halter evening dress with a gold lamé belt that retails for only $65. She wears it *(left)* to The Metropolitan Opera. Dina Merrill and Barbara de Portago, also Tice fans, love his brilliant silk plaid separates. Dina *(near right)* dines in East Hampton's newest spot, "The Laundry," while Barbara wears her ruffled knickers *(far right)* to a benefit for The Museum of the City of New York. *("View" continued on page 268)*

NANCY KISSINGER

DINA MERRILL

BETSY BLOOMINGDALE

BARBARA DE PORTAGO

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VOGUE'S

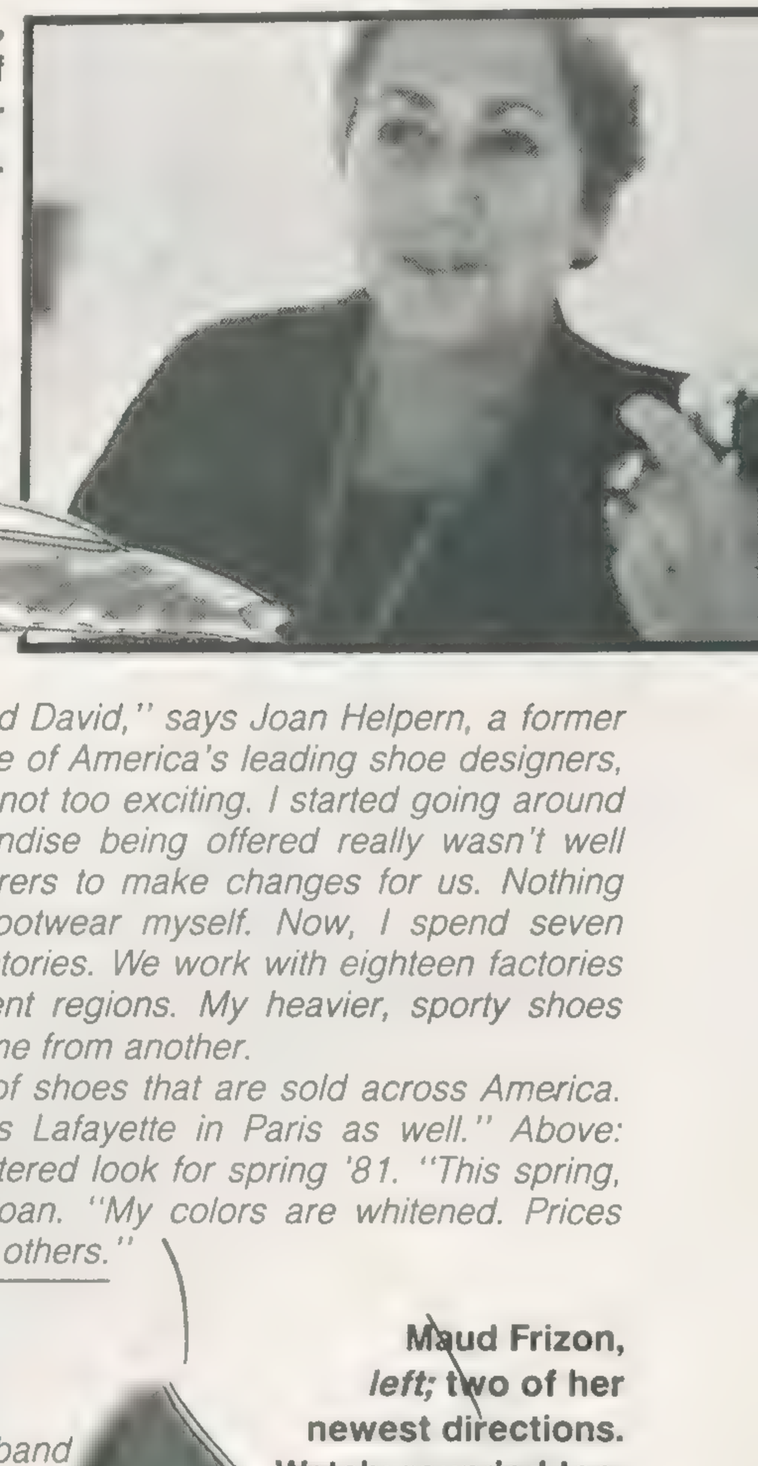
# View

*Continued*

# WOMEN IN SHOES

ONE AREA WHERE WOMEN DESIGNERS REALLY LEAD THE PACK: SHOES. HERE, FIVE OF THE WORLD'S BEST SHOE DESIGNERS—ALL WOMEN—TELL YOU ABOUT THEMSELVES, THEIR DESIGNS, NEW DIRECTIONS FOR SPRING '81

**Joan Helpern, *right;* two of her designs for Joan & David.**



## JOAN HELPERN

*"Twenty years ago when I married David," says Joan Helpern, a former child psychologist who is now one of America's leading shoe designers, "he owned a chain of shoe stores—very profitable but not too exciting. I started going around the market with him and discovered that the merchandise being offered really wasn't well designed. So David and I asked American manufacturers to make changes for us. Nothing came of it, and eventually I started designing the footwear myself. Now, I spend seven months a year working with patternmakers in Italian factories. We work with eighteen factories all over Italy because "hands" are different in different regions. My heavier, sporty shoes come from one area, while my more feminine shoes come from another.*

*"Today, we (Joan & David) make six different lines of shoes that are sold across America. Soon, they'll be sold at Harrod's in London, Galeries Lafayette in Paris as well." Above: One of this fall's best-selling designs and a new uncluttered look for spring '81. "This spring, I like low heels and scooped-out silhouettes," says Joan. "My colors are whitened. Prices average $70 a pair in the younger divisions, $100 in the others."*

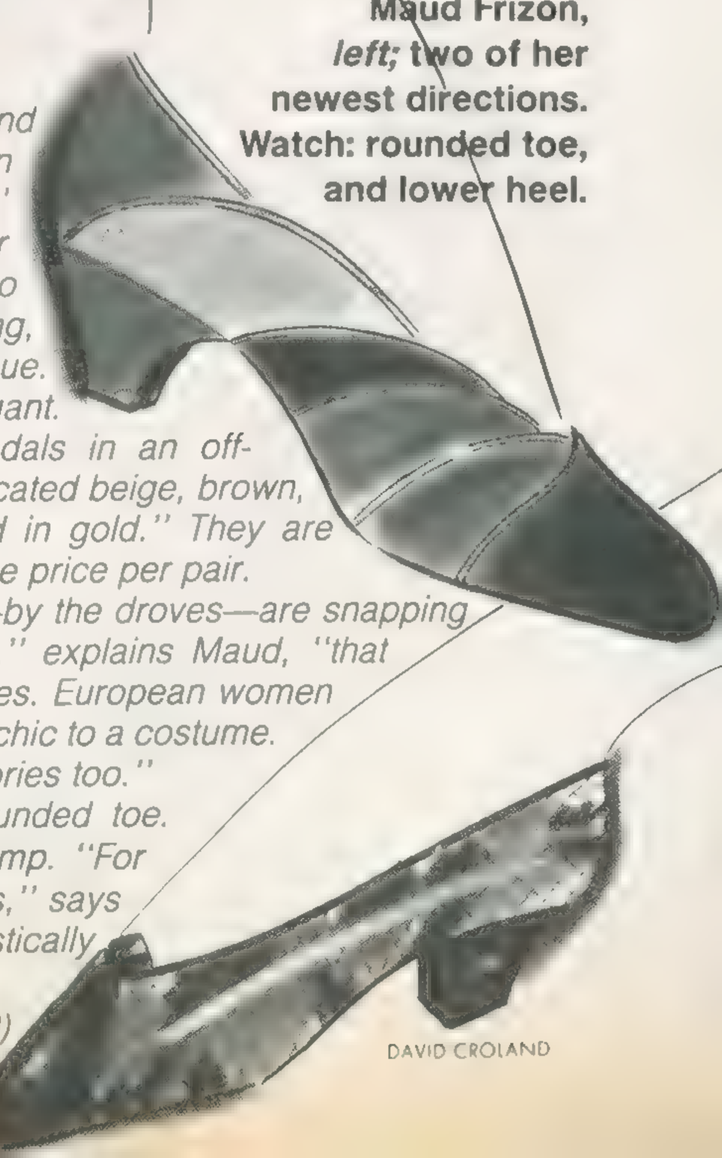
SUSAN TRAIN

## MAUD FRIZON

*"Ten years ago, my husband and I opened a small shop on the rue de St. Pers in Paris," says Maud Frizon. "Today, our shoes are sold from France to Japan, Germany to Hong Kong, Rodeo Drive to Madison Avenue. My shoes are pure, witty, elegant. For example, snakeskin sandals in an off-shade of silvery rose; sophisticated beige, brown, and rust suede pumps piped in gold." They are expensive; $175 is the average price per pair.*

*Despite the price, women—by the droves—are snapping up Maud Frizon footwear. "Clothes cost so much today," explains Maud, "that more and more women are learning how to use accessories. European women have always been concerned with the accessory that gives chic to a costume. Today, I think American women are more aware of accessories too."*

*Above right: Maud's new direction for spring—the rounded toe. Below right: this fall's best seller—a brown snakeskin pump. "For spring '81 I'll show either low- or very high-heeled sandals," says Maud. "They'll be very bare, rather baroque, and fantastically decorated with stones and nailheads."*



**Maud Frizon, *left;* two of her newest directions. Watch: rounded toe, and lower heel.**

DAVID CROLAND

*("View" continued on page 270)*

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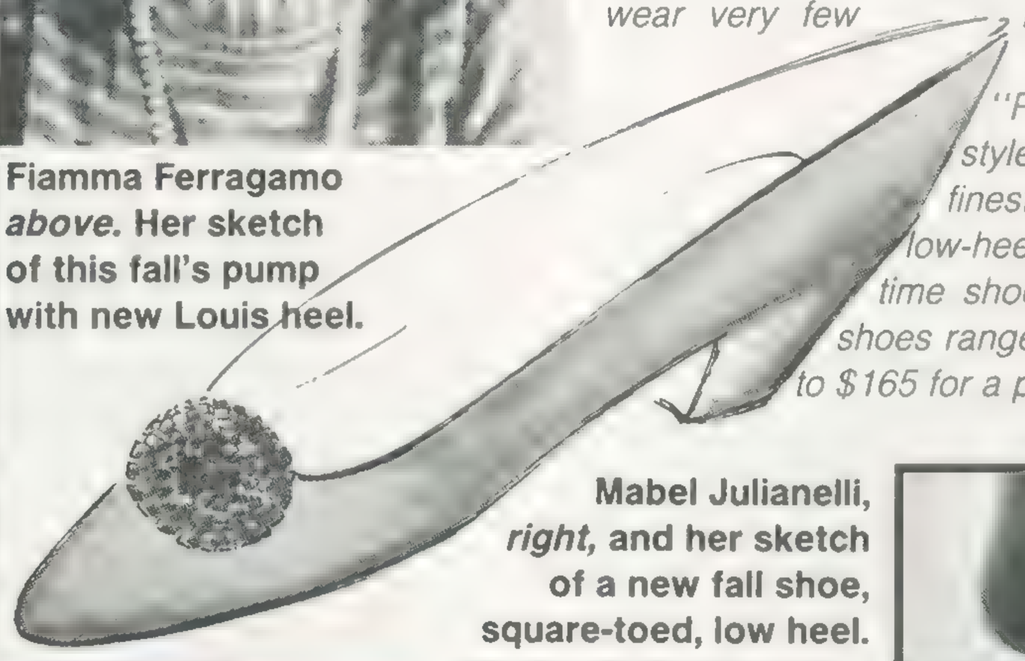
# Women in shoes *Continued*

**Fiamma Ferragamo *above.* Her sketch of this fall's pump with new Louis heel.**

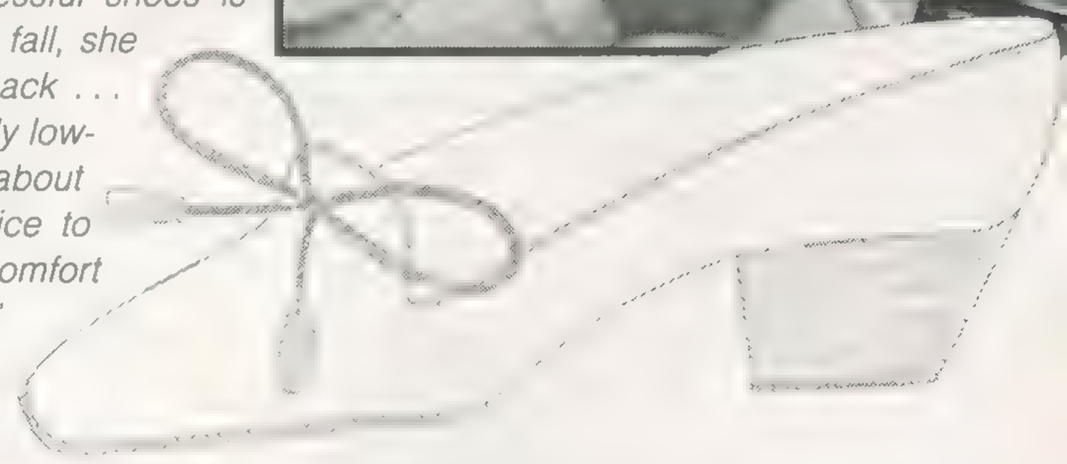


## FIAMMA FERRAGAMO

*Since she is the daughter of Salvatore Ferragamo, it was only natural that Fiamma Ferragamo would be interested in shoes from an early age. "I just learned by assisting my father, doing a little of everything," says Fiamma. "During the twenty years I've been working in the shoe industry, I've noticed certain international differences in the way women buy shoes," she adds. "American women are much more conscious of fit and comfort than Europeans. European women wear very few light-colored shoes, with the exception of sandals.*

*"Ferragamo shoes are classically styled, superbly crafted, made of the finest leathers. This spring, I'll be doing low-heeled shoes, even for evening. Daytime shoes will be open and sportive. My shoes range in price from $66 for a moccasin to $165 for a pump with a welted construction."*

**Mabel Julianelli, *right,* and her sketch of a new fall shoe, square-toed, low heel.**

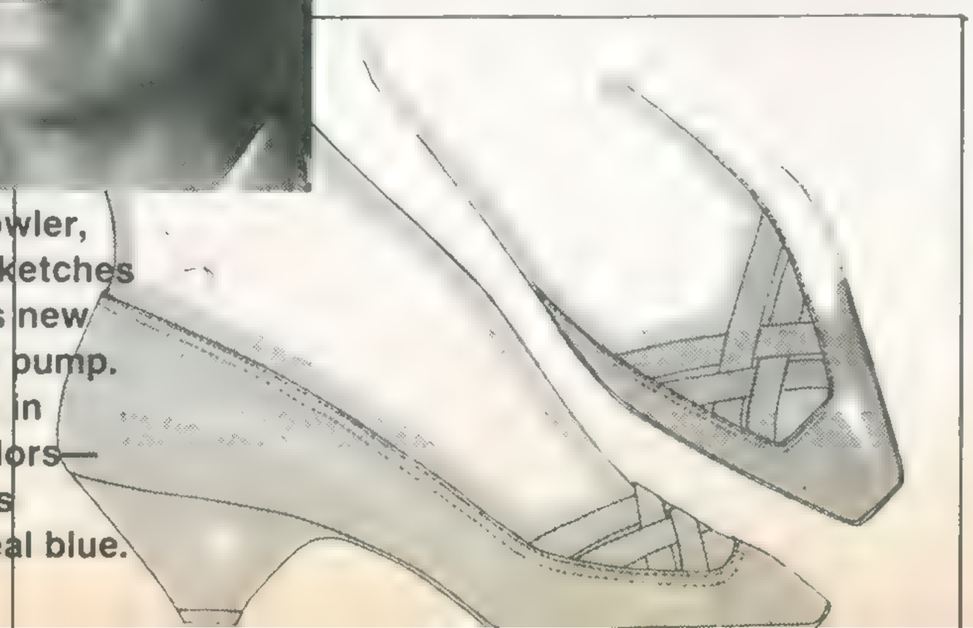


## MABEL JULIANELLI

*Ask Mabel Julianelli what has been the biggest influence on her long and successful career and she's quick to reply, "Ambition! I wanted to be a success. I wanted to develop my own ideas. I tried to be innovative with shoes." From her first shoe collection, which was a smash hit in the early '40s, the Julianelli name became synonomous with tasteful, never gimmicky, shoes. "The secret of successful shoes is timely designs," believes Mabel. For fall, she predicts "square toes are coming back . . . lots of different heel heights, especially lower heels . . . and our prices will be about $95 to $120 in the stores. My advice to women buying shoes is look for comfort and quality—they're key ingredients."*

MICHAEL NEWTON

**Moya Bowler, *above,* sketches this fall's new mid-heel pump. It comes in great colors—like moss green, teal blue.**



## MOYA BOWLER

*"In the early '60s, when I was studying at the Royal College of Art in London, I ran out of money. There was a job listing on the college bulletin board for a shoe designer. I'd never designed shoes but I sketched furiously all weekend, walked in on Monday, and got the position. I've been designing shoes ever since—for Jerry Miller, the Gellers, Mignani. Now I'm doing my own collection for Miramonte," says London-based designer Moya Bowler.*

*"I like to think I make happy, comfortable shoes with a strong fashion bias at a good price—$60–$70 retail. For spring '81 I will be into mid-heel shoes—in beautiful chalky pastel shades—not washed out.*

*("View" continued on page 274)*

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Continued

# REAL-LIFE DRESSING

*"View" continues the series on how active women solve looking good in differing situations. Betty Furness, NBC-TV's consumer reporter, breaks the age barrier with style and with stamina*

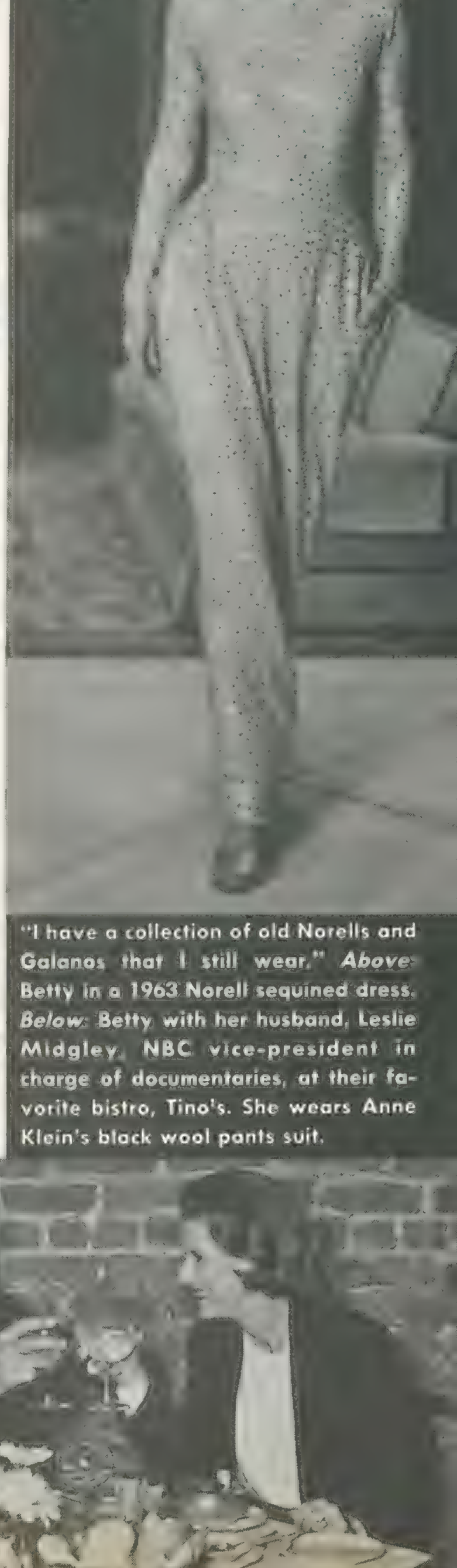
In her NBC office, Betty wears a camel wool pants suit by Anne Klein. "This fall I finally found pants to fit me."

**How do you buy clothes that will look right for TV?** "I'm stuck with clothes that must photograph right. On TV, you can't wear either black or white. I'm very small-boned, so I need clean lines. I'd drown in ruffles or scarves. I don't want my clothes to distract. It's not good if a viewer is wondering what is that on my blouse . . . a pin or a flower? I look for clear colors. They're best. Many women on TV dress from the waist up. They have on a feminine blouse with an old pair of blue jeans. You don't want your clothes to upstage you. On TV, I feel I shouldn't wear jangling accessories. Pearls are OK, but I never wear necklaces or pins."

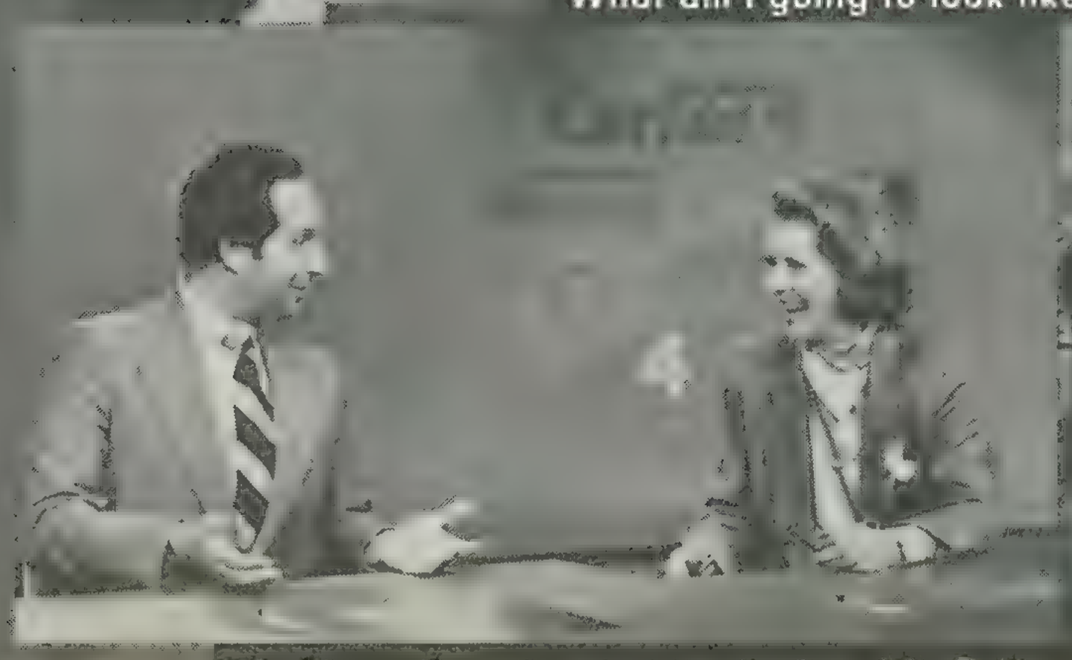
**Do you have any fashion pet peeves?** "Anything that doesn't work. Last year, summer skirts were mainly side wraps. I was furious. They kept opening up. They looked messy. I finally sewed them all up. I want fabrics that hold up. I bought a linen suit; but by the 6:00 P.M. news show, I looked as though I'd slept in it. Women need clothes that work. Designers say one thing, do another. They say, 'I'm making clothes for a woman's busy life.' But look what they do. They have a woman going to the office in something for cocktails. I do not intend to be a sex object at work."

**How do you maintain your excellent figure and appearance?** "I'll be sixty-five in January. I get a kick out of articles talking about clothes for the older woman. I don't dress for an age. I dress to look great. I've always maintained my weight at around 105 pounds. I'm 5'5½" tall. It takes constant vigilance. If I catch myself two or three pounds overweight, I get busy and take it off. I'm a border-line diabetic and can't eat sweets, so I just eat very sensibly. I have to have protein every four hours so I'm usually carrying a handful of nuts around with me. I don't do much exercise other than some walking to work. I go to Kenneth's every Monday morning. They wash and set my hair. For TV, it's set every day at the studio. I have difficult hair, it's baby-fine." *("View" continued on page 276)*

"Once a year I ask Craig at Kenneth's, 'What am I going to look like this year?' "



"I have a collection of old Norells and Galanos that I still wear." *Above:* Betty in a 1963 Norell sequined dress. *Below:* Betty with her husband, Leslie Midgley, NBC vice-president in charge of documentaries, at their favorite bistro, Tino's. She wears Anne Klein's black wool pants suit.



NY State Senator James Lack with Betty Furness on NBC's "NewsCenter 4" TV program

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# collage

## make-up simplified

## by BONNE BELL

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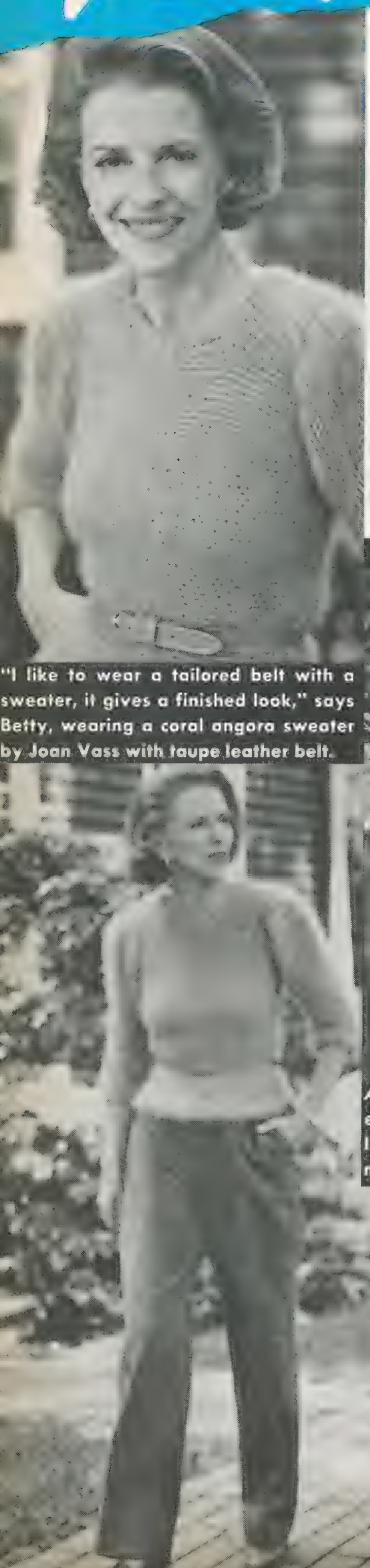
THE COLLAGE SYSTEM • HOW TO START

Always pick the shade of Moisture Base Make-up that is closest to your natural complexion. Then coordinate the shades of Blush, Eye Shadow, Pencil, Mascara and Lipstick to suit your individual taste. That's the beauty of **collage**—it's Make-up simplified—yet unique.

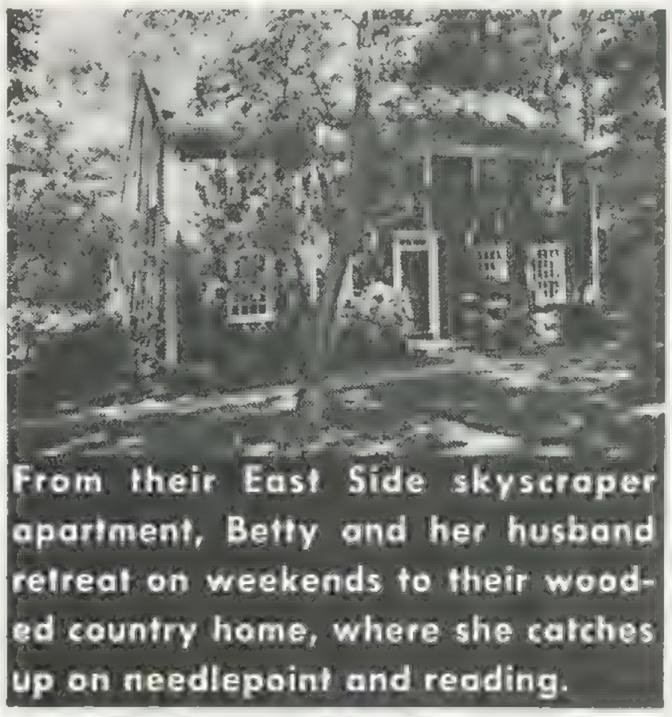
| Product | Moisture Base Make-Up | All Day Blush | Eye Shadow Collection | Precision Eye Pencil | Lash Conditioning Mascara | Moisture Seal Lipstick |
|---|---|---|---|---|---|---|
| Light ↑ Shades ↓ Dark | Base One Ivory | Apricot | Collection I Rose to Brown | Brown | Brown | Pink Spice |
| | Base Two Fawn | | | | | Beige Shimmer |
| | Base Three Beige | Plum | Collection II Blue to Burgundy | Navy | Black Brown | Misty Mauve |
| | Base Four Tawny | | | | | Spiced Mocha |
| | Base Five Nougat | Bronze | Collection III Blue to Gray | Charcoal | Black | Frosted Cognac |
| | Base Six Carmel | | | | | Cherry Glaze |



"I like to wear a tailored belt with a sweater, it gives a finished look," says Betty, wearing a coral angora sweater by Joan Vass with taupe leather belt.

## REAL-LIFE DRESSING

*Continued*



From their East Side skyscraper apartment, Betty and her husband retreat on weekends to their wooded country home, where she catches up on needlepoint and reading.

*Above*: Betty in a Ralph Lauren jacket, one of her "retired" outfits. *Below*: In Ilene Danchig's aubergine/Lurex mohair cardigan and pants.

**Do you ever get viewer reaction to what you wear/how you look on TV?** "Yes. I used to wear my hair straight back. Viewers wrote, 'Cover up your ears.' When I changed to this hairdo, I got many compliments."

**Do you dress differently for the "Today" show versus the evening news program?** "No. When I get up in the morning I dress for the way I will look on the 6:00 P.M. news show. I can't dress two different ways."

**How do you plan your wardrobe shopping?** "I prefer not to repeat an outfit in two weeks. So I have to have ten outfits. At the beginning of each season, I go over my wardrobe. I know that this fall I have to buy five new outfits. I shop mostly at Saks Fifth Avenue. The salespeople all know me because I'm in Saks a couple of times a week."

**Do you keep your clothes?** "Yes. I have many outfits that date back to the '50s. I have a collection of old 'good' clothes, including fourteen Norells and ten Galanos. Since 1948, I've kept a TV clothes notebook. I list the program, the date, the outfit; and I keep track of the number of times I've worn each outfit. Ten times is OK. Twenty times is a real investment. My all-time favorite was a Ralph Lauren hacking jacket. I wore it fifty-six times over a period of five years. Then I retired it to the country."

> ***"If I catch myself two or three pounds overweight, I get busy and take it right off"***

**As a consumer advocate, how do you advise a woman to get better-quality clothes?** "My guess is women don't complain about clothes and they should. They should complain to the retailer or write directly to the manufacturer or designer. It's what I tell women about supermarkets. If you're not satisfied, don't just walk out and never go back, only to be a lost statistic. Let your complaint be heard."

**What type of clothes do you wear at home?** "I have one caftan. I would love to look pretty and soft in the evening; but people who design loungewear do not realize women have to do dishes, too. About two years ago, the idea of dressing-up at home came to me. I dress up all day to look my best. Suddenly I realized that it was mean to Les not to see me dressed-up at home."

**What's the most difficult thing for you to find when you shop?** "The little black dinner dress went out, but they forgot to find something else to replace it. Now, I'm wearing silk pants or my black dinner suit."

**How can other women learn to improve their fashion image?** "I think the most priceless possession is a full-length mirror and a look in it. I can't tell you the times I've been dressed and looked in the mirror, only to realize that I had made a mistake." *("View" continued on page 278)*

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VOGUE'S

# View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

## *Fall's prettiest accessory...stores for busy women... the dresses, coats, watches, colors that women want most*

**One of the prettiest effects for fall: that's the look of a short necklace, now ... revving up an open-collared blouse, a strapless top, a simple-necked sweater. Not discreet little pearls, the new necklaces are large, gutsy statements: jaw-breaker-sized beads that come hand-painted, enamel-coated, lacquered, or done with the warm sheen of fine wood. Best beads are all-of-a-size, collar-bone length, brightened by subtle detail—small gold rondels, sometimes a slice of copper. The effect is straight-on ... not coy ... fetching—from some of the most charming ornaments—and newest accessories—on the market this season.**

Sure fashion hits? Designer Michaele Vollbracht's "happy coats," one-of-a-kind kimono-shaped coats of Mexican rug fabrics that Vollbracht cuts, sews, beads, and turns into color-filled art. "Happy coats" have sold like the year's collectors' items, have been collected by, among others, Candice Bergen, Farrah Fawcett, Nan Kempner, Paloma Picasso, Elizabeth Taylor Warner. . . . Where the money's going: Reports one woman who travels, the best valuables' stashing spot she's found is something called a "Hide-A-Safe." This portable safe comes with key, combination lock, and hanger arm that locks onto a hotel closet rod; shaped like—and made to be used as—a coat hanger, it can be covered, discreetly, by a coat or bathrobe.

*"The kind of extra, irrational pleasure that clothes, at their best, can give us"*

Pure charm: None of us can explain it, we just know—immediately—when we find it, that kind of extra, irrational pleasure that clothes, at their best, can give us. It's the delight of instant-smile colors . . . showing up in resort collections now. Subtle pales (pink, peach, lilac, lemon) and clear after-dinner-mint colors played off—one against another—in plaids, prints, surprising knit mixes: At Stephen Burrows, a cerise satin shirt jacket paired with coral culottes, red camisole; from Ralph Lauren, a polo shirt with mint-green collar, lemon placket, lavender shirt body, green or pink sleeves. At Halston, clear, clean colors (violet silk bolero, coral beaded cardigan coat) shine out against white pants and strapless halters; Oscar de la Renta tops a white blouse with the palest pink, pink-braided, most opulent Hapsburg jacket. The result: Humor . . . freshness. In resort clothes, this season, the most common "neutral" you find is some take on peach/apricot/coral. They're colors with instant appeal . . . and instant flattery.

***Found: The most versatile, American-casual investment coats on the market. They're "hides out" furs. Made from specially treated skins (usually mink, lamb, beaver), these unlined furs reverse to wonderfully finished (suèded, colored, detailed) hide sides, come in every possible fur choice and price range from Revillon's total-glamour white mink/suède polo coat to Valentino's argyll-patterned Persian lamb coat and scarf. Like reversible fur/raincoats, hides-out have dash—ease—and an un-precious practicality. They make sense ... and they're made for the way women live, now.***

When it comes to fashion, what's on women's minds, now? If overheard conversations give any clue, there's a hunger for pretty, wearable, *modern* dresses . . . nothing dowdy or baby-doll. The consensus: Best dresses (whether Saint Laurent black velvet couture or inexpensive hot-weather cotton) just skim the kneecap, have some pretty detail to them (tucked shoulder, scalloping, bit of lace on sleeve), a defined waist, easy skirt, quality fabric. Most vital: Dresses that move with a woman's body. . . . Status watches? The metal-banded quartz watch (scaled-down Cartier Santos or Rolex) keep selling; newest, though, may be the Concord Delirium. In any version—pavéd with diamonds, with exposed "skeleton" workings, in gold or platinum, with strap in gold, satin, or leather—Delirium's quartz workings and technological improvements make them the thinnest watches in the world. (Delirium IV, the newest, measures less than a millimeter in thickness.) More expensive Deliriums run up to Rolls-Royce prices; the simplest model (about $4900) is in such demand in the U.S., now, that stores are back-ordered.

—KATHLEEN MADDEN

*If you're a working woman, now, you're the customer more and more stores are going after: with new shopping hours (the small store trend—open weekdays 11:00 A.M. to 8:00 P.M.), new services, new attractions. The object: To make shopping workable for a working woman The lures: In just-open New York boutiques this year, it's been everything from TV videotape setups (so you can try clothes on, see yourself in action) to office-or-home delivery (clothes and accessories sent on a look-see basis). The new "working woman's store" stocks lingerie, flannel suits, scarves, briefcases: a valid one-stop shopping idea—that, at times, may be a little humorless. . . . Specialty store service? New York's Henri Bendel may have the newest: a "dental salon" called Polish Plus. Guided by Daniel Rudolph, D.D.S., Polish Plus's resident dentists (not hygienists) clean and polish teeth, teach hygiene care, refer cavitied clients back to their own dentists.*

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# Michelle

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as the fascinating world of Balenciaga,
as unique as the woman
who wears it.

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BALENCIAGA
PARIS

# A NEW BALANCE, A NEW SENSE OF STYLE...
## IN FASHION AND BEAUTY NOW

From month to month, certain needs remain the same: demands built into a modern way of living and dressing. The first—the need for day and easy-evening clothes that are attractive, polished, and just a little bit racier . . .along with the need to make more of a change for more of an evening. The demand for a "pulled-together" makeup and a look of hair that adds to a total finish . . . along with a deeper concern for what adds to a total well-being. Equally sought after—equally needed—something unexpected, purely for pleasure.

What's true this month: by the time you get to October when all of the winter collections, including the couture and makeup color collections, have been shown, the news digested, and when, in the same month, warm-weather clothes begin to appear, there's a much sharper focus on what best satisfies those needs. And, this October, in looking at answers from the designers, from all the experts, what you're aware of at the start is a new sense of balance. An approach to fashion and beauty that's non-extreme; one that combines, in just the right proportion, what works with what delights, what's practical with what's charming.

But that's only part of the story. What you're also aware of—and what makes even more of a difference now—is a sense of style. A heightened sense of style expressed in a concept of dressing that emphasizes ease, informality. . .a way of presenting oneself that's as dashing as it is "dressed" for day, and as casual in feeling as it is glamorous in appearance at night. A concept that incorporates and refines the best features of sportswear and pieces-dressing. But to dismiss it as merely another round with separates is to miss the point. In the hands of designers who register what the needs are today, designers who can maintain that sportswear ease and purity of line in a context of uniqueness, designers who give you a different kind of ornamentation in the most "basic" of pieces, you have the essence of modern fashion. And you have the most appealing clothes. . .the kinds of clothes you're going to see throughout this issue. Clothes that stay, for the most part, within familiar boundaries. But in the new working-out of all these pieces, the balance shifts. And—if you're looking for key differences—three things stand out: a new femininity, a new sense of coloring, a new narrowness.

**There's a gentle turn, a new softness everywhere.** The acid test—in day dressing . . . in a suit, a coat, pants-and-a-sweater, in everything you're interested in for day, there's a decided femininity. . .in the way a lace-edged sleeve pulls out of a jacket. . .in the ruffle of a collar that frames the neckline of a blouse or dress . . .in the way knitting continues . . . in the prettiness of a velvet suit jacket "jumped" at the shoulder . . . in the total absence of tailoring that's stiff, contrived.

**Nothing makes more of a difference than the change in colorings.** There's the change to color with a new depth and intensity: plums, reds, clarets, and Burgundies and bronze, blues, and greens. And when you see them—as you do in the couture—in the most luxurious of fabrics, in velvets, in quilted silks and silk jacquards, in hand-knitted chenille, in suède and fur-edged suède, you see a heightened ornamentation no matter how "easy" the pieces.

**Another change: for the most casual and country dressing, the palest-of-all colors**—white, off-white, cream to beige. Slightly unexpected, they give a new softness, a different attitude to this whole category of dressing. A change you see in the look of off-white corduroy jeans and an off-white ribbon-threaded pullover, in a white cashmere "sweatsuit," in a white leather jacket that slides over everything, in a seasonless white mohair jacket that does the same. What all of these clothes share: coloring that heightens the effect, the style.

**More excitement: in color as an accessory**—the newest way to wear color. The newest way to wear a suit—with Burgundy snakeskin gloves, the color/texture mix giving off a special charm . . . a white-and-raspberry striped silk pyjama with a teal snakeskin sash at the waist . . . a checked wool jacket and skirt with a soft-brimmed felt hat in a surprise shade of pink!

And, at the highest level, the new color in jewelry—sophisticated, ornamental—it changes the look of everything. Color in ropes of beads that sit high on the throat . . . in silk cording knotted with stones . . . in strong cuffs, bolder earrings—color that adds a different edge to dressing.

**Nowhere is the sophistication of color more evident than in makeup.** Wonderful shades of mauve and rose and inky plum; tawny, neutral shades of bronze, honey, wheat, and clear coral; heathery grey and violet shadows. And it's color worn the most sophisticated way: with a focus on one area of the face at a time. But the real sophistication—the real difference—is in the knowledge that all color is only as good as the condition of the skin it goes on; the knowledge that what you do before makeup determines what happens after the makeup is applied. Which means: new control products and creams that maintain the color and finish.

**In fashion, sophistication that comes from a new narrowness, a new lithe, body-close line.** A narrowness that holds the eye as much as it holds the body. . .and you're conscious of it now under even the roomiest of coats.

**Where you notice it most—where you appreciate it most—at night:** a quick narrow line to skirts and dresses replacing yards of excess material, replacing overwhelming "concepts" of what an evening look should be. You don't lose any of the glamour, the contrast at night. It's simply a different glamour—one that starts with the new deeper colors and the new luxury of fabric, one that comes from the added ornamentation of the new accessories. And from a series of sensational evening jackets—as ornamental, as movable as any accessory. Jackets that range from the out-and-out extravagance of rhinestone-embroidered satin (in the couture) to a small sequined cardigan to a one-of-a-kind hand-knitted jacket in bold color.

**Day or night, it isn't a question only of answering needs but of meeting rising expectations.** While the demand for answers has never been greater, there's an unwillingness today to settle for easy answers, for quick solutions. All of us know the difference between something offbeat and provocative, something to savor, and a fashion gimmick whose welcome is worn out . . .fast; the difference between owning something amusing and a fashion joke that falls flat; the difference between a sound approach to fitness and empty overnight promises; the difference between whipped cream and real substance. There are no shortcuts, and there is no substitute for the kind of clear thinking that provides real answers. The good news: that thinking, those answers exist in fashion and in beauty, in New York and in Paris; and this issue starts with the best of both. . .

# THE BEAT OF MODERN DRESSING

## SAINT LAURENT AMAZING

***THE STAR PARIS COUTURE COLLECTIONS: SAINT LAURENT AND UNGARO. ON THESE PAGES, THE BEST OF BOTH WORN BY BROOKE SHIELDS, PHOTOGRAPHED BY AVEDON***

It's a collection that reflects, again and again, the real genius of Saint Laurent—in the way he accepts and answers the challenge of modern dressing. There is a level of thinking you find nowhere else: a "psyching-out" of what women really need and want, with answers to those needs provided in a way that's seductive, totally feminine, often unexpected. A perfect balance between what works and what delights, between the beguiling and the practical.

It's a difference . . . that makes an important difference: his thinking always influences the direction of fashion to come. The clothes here can be read as symbols, as ideas to watch. What you see in a Saint Laurent collection today is a signal of things that will be happening in fashion six months, even a year from now. And what you see in a collection rich with romantic detail, with Renaissance and Shakespearean detail, is a highly inventive approach to day clothes, and to easy-evening clothes. In those areas, the strength, the key to a modern concept of dressing. In the longer-jacketed suits—gently, softly tailored. . . in the dashing coats—fur, cashmere, leather—easy and luxurious. . . in beautiful velvet jackets and skirts, shown with contrasting pieces. . . in longer tunics and shorter skirts that create a new perfectly-worked-out proportion . . . in his easy eve nings, especially in a series of wonderful short velvet dinner dresses—the kinds of dresses women everywhere are always looking for. And in the narrowness that holds for even the biggest evenings, the unpompous, unpretentious turn they take, with added ornamentation in remarkable evening jackets. All of these "ideas" presented throughout with a new richness of color—new deep shades of claret, plum, Burgundy, red. And a new luxury in the use of fabric, combined with a new level of adornment in accessories and the most charming of special effects. . . with the wit and unique style that *is* Saint Laurent.

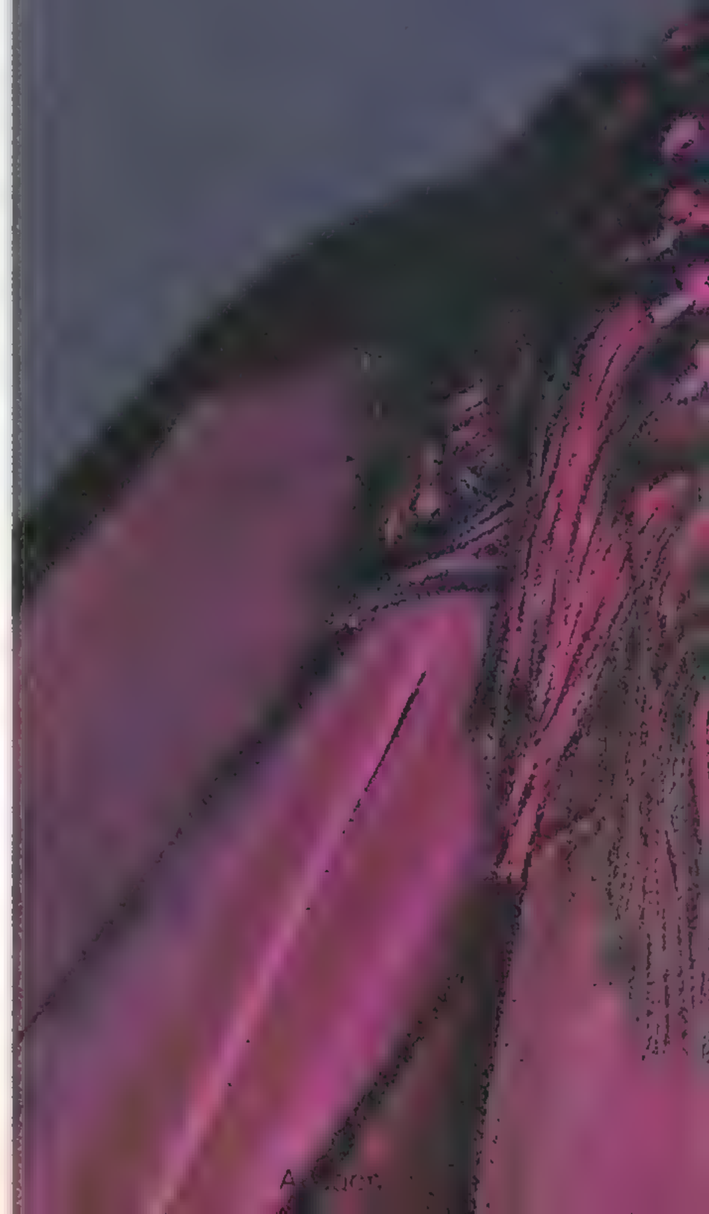
The essence of Saint Laurent this season: the new intensity of color—in luxurious velvets and silks. The ornamented neckline—here, with a silk-tasseled muffler, ropes of brilliant beads. The romantic touches—the oversized plumed velvet beret. The total femininity.

## AMAZING BROOKE SHIELDS!

***AMAZING THAT, AT THE AGE OF FIFTEEN, BROOKE SHIELDS HAS TO HER CREDIT FOURTEEN-PLUS YEARS OF WORKING EXPERIENCE. AS A SUPERSTAR MODEL, FROM IVORY SOAP TO VOGUE COVERS (THIS MONTH'S IS HER SECOND), WITH ENDLESS OTHER COVERS AND COUNTLESS COMMERCIALS (THAT'S BROOKE ON TELEVISION NOW WEARING CALVIN KLEIN JEANS). . . .AS THE AUTHOR OF*** ***(Continued on page 389)***

*These sixteen pages: hair by John Sahag; makeup by Way Bandy*





AMAZING SAINT LAURENT

DRESSING FOR
LATE DAY/EASY EVENING HAS A
DIFFERENT ATTITUDE
...A NEW ALLURE

*Knockout!—the sophisticated play of color; the flattery of the fur, the texture mix. But there's more to these clothes. Much more. A new proportion, a narrowness, a certain softness. At its best, left, in the prophetic shape of this lean-but-easy jersey tunic and a slim, shorter skirt. Tunics kept coming out! The boc and muff in black fox.... Right: The most attractive suit in Paris—anywhere!—a scarlet suède jacket edged in silver fox, a magenta silk satin blouse printed in grey, and a dark-grey wool flannel skirt—slim, slit, just below the knee. Another delightful Saint Laurent touch: his subtle fragrance, "Y." For details, see next to last pages.*

AMAZING SAINT LAURENT

*The new appeal of his pants suit, left, in the prettiness, the softness of the small velvet jacket, "jumped" at the shoulder, the perfect black flannel trousers. And in every new detail. . . . Casual ease at its best! Above, in his new 3/4-length cashmere "topper" (Agnona), rounded at the shoulder and hem. And new skirt—narrow, knee length—here in black leather, with a black turtleneck. . . . The suit to watch, right. A new proportion, a new softness, a new longer jacket in tweed check. Over a narrow wool jersey skirt, printed silk satin blouse-and-scarf, "adorned" with a raccoon boa. Details, see on next to last pages.*

Avedon

THE SURPRISE: THE STRONG DAY DRESSING. WITH A NEW RACINESS, A TOTAL FEMININITY

THE MOST
CAPTIVATING–MOST FEMININE–
MOOD...ANYWHERE!

AMAZING SAINT LAURENT

*The stars—in a collection of star looks—the romantic velvet dinner dresses. The most charming, right: a two-piece black silk velvet—fitted and peplumed, with a black fox boa. . . . And, inset, for all-out prettiness—the dress that everyone raved about: liquid black silk satin crêpe, ruffled tiers of Chantilly lace. . . . Opposite: Closeup, Saint Laurent's charming "Renaissance" accents: a small velvet collar, deep face-framing ruffles in white silk satin damask, a dashing plumed hat—symbols of a new romantic attitude, a new femininity. Fashion details, see last pages.*

AMAZING SAINT LAURENT

## A NEW NARROWNESS, A UNIQUE ORNAMENTATION

***Unforgettable evening looks. Inventive. Ornamented. With a narrowness that "hugs" the body, holds the eye...This page, his long, body-slim embossed gold lamé evening dress—beautifully draped, caught to one side with an oversized black velvet bow...And, opposite, one of the most talked-about jackets in Paris, Saint Laurent's "Cocteau" evening jacket (part of a series of extraordinary "homage" jackets). In rose silk satin, yoked in multicolored bugle beads, with a "wavy" rhinestone collar, and worn over the slimmest bias-cut black velvet. Details, last pages.***



Avedon

Mais La
Aétam

# THE BRAVADO OF UNIQUE STYLE

. At Ungaro, a sense of style that is not only unique, but heightened, highly ornamental. There's an energy and sensuousness to everything he does... and it was unmistakable throughout this collection. A collection that began with white... white wool, white lace, Hapsburg in feeling. And then—the total seduction, the fascination of color... color as Ungaro sees it, "designs" it. Color worked in the most luxurious fabrics and patterns—with gold, with lace, with ruffled edges. *(Continued)*

*Right: Perfect Ungaro symbol—his extravagant Paisley serape in silk/-wool, one side echoing the other in color and pattern. . . . Above: His version of a suit. Ornamental. Striking. The smallest cardigan of hand-knit chenille; the printed chiffon blouse edged in ruffles, tied with satin; the plaid wrap skirt, with a pleated ruffle. And the serape! Details, next to last pages.*

Avedon

Color and texture—their unexpected mix, constant contrast become key in his whole approach to dressing.

And you see: clothes that have a different adornment, a subtle-but-definite glamour. Always, with an ease and casual attitude. Whether it's one of his suits in unmatched pieces or remarkable coverings or beautiful evening dresses—nothing is ever formal, pompous. And the effect! You might not put these clothes on every morning or first thing in the morning unless your day runs into dinner, an evening out. But for the moments when you demand something more from fashion... Ungaro gives you the most!

***Above: A wonderful raincoat—for day, for evening, for its very easy glamour—green silk taffeta lined and edged in dark-red fur. Over his silk velvet cardigan, Paisley-printed silk crêpe de Chine blouse, and bias-striped wool skirt. (Taffeta, Taroni. Buche velvet. Etro crêpe de Chine. Fournier wool.).... Right: The inventive Ungaro turn to suit-dressing to wear day into night ... A small-fitting quilted silk cardigan lined with wine rabbit; a matching silk chiffon blouse; pleated silk skirt—half striped, half patterned; the serape to top it off! Details, next to last pages.***



Avedon

*THE KEY TO EVERYTHING–*
*THE RICHNESS OF COLOR,*
*THE CONTRAST OF TEXTURE...*

*... where they both come together—beautifully—Ungaro's extraordinary "burnoose" evening wrap, opposite. Bias-wrapped re-embroidered black/bronze panne velvet. Bands of dull gold lace. Iridescent taffeta ruffling. (Keeping in the same character, his fragrance—called Ungaro—as rich and sensuous a scent as you'll find anywhere.) ...This page, a different kind of dinner dress—one with the look and feel of the most beautiful—most luxurious—dressing gown: silk/wool Paisley (Etro), wrapped and edged in lace (Hurel). Details, last pages.*

Avedon

# A NEW SPIRIT OF ADVENTURE

***YOU FIND IT NOW IN ACCESSORIES WITH A DIFFERENT—UNEXPECTED—TWIST. BOLDER. STRONGER. MORE DARING . . . YOU SENSE IT IN A NEW OUT-OF-THE-ORDINARY FRAGRANCE. . . . AND YOU SEE IT SYMBOLIZED HERE IN THE UNIQUE STYLE, THE BRAVADO OF OUAMEE SCHLUMBERGER***

**...IN ACCESSORIES:** *With a new dash and spirit . . . more in the wearing. Opposite: Piaget's new quartz watch in two shades of 18k gold. Streamlined. Sculptural. With the presence you find only in a man's watch. Against Claude Montana's equally dashing black leather. The bolder earrings: Angela Cummings of Tiffany. . . . Above, over Montana's swashbuckling cape—the unexpected romantic jabot—in fur! Fendi's bias-ruffled striped rabbit. About $500. To order, Bergdorf Goodman. Details, last pages. Hair cut and styled by John Sahag; makeup, Way Bandy.*

**...IN FRAGRANCE:** *A new scent of tremendous spirit and originality from Revlon—Scoundrel. Intriguing. Provocative. As daring as its name. Created to trigger imaginations with its dashing mix of the unusual and the familiar—artemisia (from Morocco), galbanum (from the Far East), cypress (from the South of France). With peach, hyacinth, mimosa, jasmine. Scoundrel achieves what every fragrance sets out to achieve: an instant, invisible (but never anonymous) surprise.*



Avedon

airlec

# NEW BEAUTY BALANCE

On these twenty-two pages, a different approach to beauty. With delight for every sense. With a new sense of balance. A balance between activity and rest. Discipline and relaxation. Reality and the pleasures of pure fantasy . . . for a healthy change.

Photographed by Denis Piel in the perfect setting: Michel and Christine Guérard's unique spa, Les Prés and les Sources d'Eugénie, at Eugénie-les-Bains in southwest France. An idyllic spot where everything is orchestrated to charm all the senses all the time. But you don't have to go that far . . . the idea is to incorporate these new elements into your life wherever you are . . . to enjoy!

**Arrival . . . by helicopter. It marks a total change, a break from the everyday. The beginning of a glorious adventure in beauty. An opportunity to relax, to experience the most pleasurable sensations. . . . To welcome, Kelly LeBrock, our model on these pages, the waiters of Eugénie-les-Bains . . . and the spa's famous mineral-rich water, another constant element. More on the spa, page 209. Fashion details, last pages. On all twenty-two pages, hair by John Sahag; makeup by Alberto Fava.**

# The joy of Action!

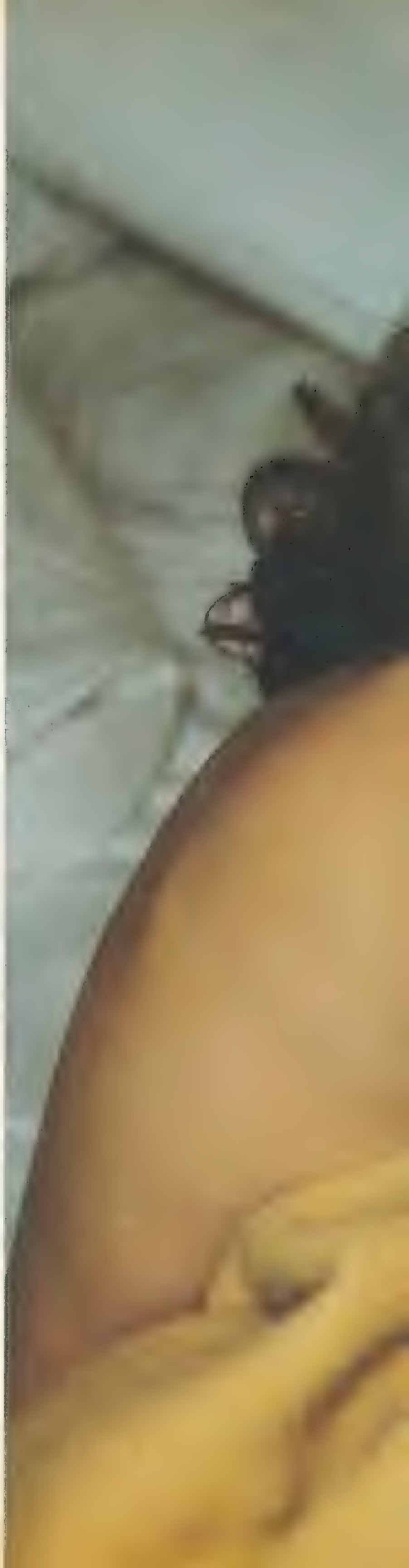
BY KATHLEEN MADDEN

"Let go," the old bromide tells us. "Relax. Find a quiet time, solitude, some peace. Take it easy." How ineffably sane, how soothing the words sound. How impossible to balance into busy lives.

"This is the 'eighties," our fine consciences say. "Age of running shoes and action jeans. Active women, the Women's Movement, aerobic movement, moving sidewalks, upward mobility: We've got it all."

All: More jobs, more pressures to perform, more—figures show us—divorce, lung cancer, hypertension, heart attacks. All stress-related problems, all said to be on the increase for women. Liberation and self-improvement are toting up to a new 'eighties religion: it's called Action!—the cult of movement for movement's sake. Doing nothing is downright un-American; sitting down is sloth. Our "don't take that lying down" mind-set perverts a simple nap into a political (sexual) statement.

What's gotten lost: that rest is survival *(Continued)*




THE PLEASURE...

**... of waking up rested, refreshed. The way to do that—for most of us—seven or eight hours sleep.... More of the pleasure here: waking up at Eugénie-les-Bains—the totally restful surroundings, the quiet, the view—of brilliant gardens, cool pine forests—in the distance; the scent of roses drifting through the window, pleasures that awaken all the senses. What follows: a relaxing, care-oriented day. What follows at home, a skin-care regimen that gets you—and your skin—in condition for whatever the day holds i.e., Max Factor's Living Proof Skincare System.** Denis Piel

*(Continued)* not self-indulgence. Research findings show a lower mortality rate among Americans who sleep a full seven or eight hours each night; they also point out that as we go up the education ladder—from high school to college to graduate study—we tend to lop off the hours we sleep daily. Some sleep observers have suggested that Mediterranean cultures have the best balance: outrageous idea though it is, the human body functions best with an afternoon nap.

In sleep, from first moment, physical changes occur: body temperature and blood pressure lower; pulse and breathing rates slow down. But it's not only in sleep that these benefits take place; Herbert Benson, M.D.—author of *The Relaxation Response* (William Morrow) and *The Mind/Body Effect* (Simon and Schuster); associate professor of medicine at the Harvard Medical School; director, Hypertension Section and director, Behavioral Medicine Division of Boston's Beth Israel Hospital—has shown that similar changes occur through the use of many meditation/relaxation techniques. They can also be achieved through methods of muscle-relaxation, through anything that brings on a state of physical and mental repose—shutting an office door for twenty minutes, clearing the mind, un-tensing muscles. With a few minutes of blankness, nothingness, the entire body metabolism slows. (If your notion of relaxation is writing out a shopping list, please note: Solving even the simplest arithmetic problems, data shows, can speed body metabolism back up again.

Today, relaxation *(Continued)*

# Letting Go

## TAKING TIME OUT...

**... time to "do" nothing. It's one of the delights, *left*, at Eugénie-les-Bains—one of the delights anywhere, anytime you're away from your daily routine. But the latest thinking—and the smart advice: making it part of your daily routine. All relaxation techniques—techniques that are recognized medical treatments today—include the elements of quiet, repose, clearing one's mind. The lingering benefits: feelings of inner calm and control. You may not be able to measure their effects in a laboratory, but they can make a very real difference in your life, to your sense of well-being.... Fashion details, last pages.**

Letting Go

*(Continued)* techniques—progressive muscle relaxation exercises, meditation, autogenic training (the repetition of self-hypnotic phrases to affect specific body parts)—are recognized medical treatments; each hinges on the same elements—quiet, repose, passivity, clearing one's mind. At Duke University Medical Center, Redford Williams, M.D., professor of psychiatry, assistant professor of medicine, daily uses relaxation therapy to treat tension headaches, insomnia, muscle spasms, lower-back pain. Of the patients who come to him, all have physical problems no pill can cure, yet they often can be brought under control using simple relaxation steps. (Of these patients, interestingly enough, 70 percent are women.) Further research is now focusing on bringing relaxation techniques to the treatment of hypertension, to lowering mildly high blood pressure before the need for medication occurs, to taking small chunks of what most of us would call "doing nothing" time to combat our number-one killer: heart attacks.

What benefits carry over from times of muscle—and mental—repose? Says Dr. Benson, of his relaxation techniques, we can gain "feelings of peace and quietude, most importantly a feeling of control." But do we physically need repose? Scientific studies haven't proven it, but there's little disagreement about the fact that it can help. Says Dr. Williams: "I feel everyone has the need to do nothing, to have time every day when they think about nothing. There's something to be said for total passivity, for receptivity, for being open to sensory experiences around you. People who don't have this are missing something, if not actively doing harm to their bodies."

Popular wisdom has it that we'd all be much better off if we *(Continued)*

## REST ISN'T SELF-INDULGENCE

**. . . it's part of survival. As vital to fitness as exercise. With equally important benefits. And fitting rest and relaxation into your daily routine can be as simple as—twenty minutes in the office with the door shut; at home with the phone "off." Or—as sybaritic as a twenty-minute nap in surroundings that appeal to all the senses—a beautiful room, a comfortable bed, the delight of roses from the Eugénie-les-Bains gardens. . . . The appealing rosy makeup: Halston's Rose Dust Powder Rouge on the cheeks; Mauve Dust lipstick and Currant lip gloss. The bedside clock and Santos watch, Les Must de Cartier. Fashion details, next to last pages of this issue.**

*(Continued)* spent every off-minute on the running track—in the gym—in mid-air, performing jumping-jacks. "Exercise has been described as the greatest tranquilizer there is," says Isadore Rosenfeld, M.D., cardiologist and clinical professor of medicine at New York Hospital-Cornell Medical Center, author of *The Complete Medical Exam* (Simon and Schuster) and soon-to-be-published *Second Opinion* (Linden Press). "Exercise improves the quality of life and makes you feel better; fitness increases your chances of recovery from surgery. As yet, there's no firm evidence that exercise plays a significant role in preventing heart attacks, although it may. At this point, prudence dictates that we take part in some form of regular exercise. In young healthy individuals, the level and type of exercise are pretty much a matter of choice. Even so, the amount has to be built up gradually. Once you've reached your target, what gives you pleasure, that should be sustained and not done in spurts. In every instance—in people healthy or not—exercise should be done in moderation.

"In some instances, exercise can be dangerous. Unless people with heart disease—angina pectoris, history of a heart attack or heart failure—are screened by a qualified physician with respect to amount and type of exercise and its intensity, they can end up doing themselves more harm than good. In patients with a history of cardiovascular disease, exercise must be prescribed by a doctor as carefully as a dose of digitalis."

Dr. Rosenfeld has found that those of his patients who nap, who meditate, who take twenty minutes off each day and do nothing come away relaxed, feeling better—and better able to perform at work. "It's not universal," observes Dr. Rosenfeld, "but there are definite physical and emotional rewards." Rewards that come only, he warns, if relaxation is voluntary and it's possible to "opt out" without guilt or added anxiety. That's the point any relaxation benefit hangs on; it's what the more successful—and stressed—of us find most difficult to achieve. No guilt.

Those people lucky enough to be enraptured with the work they do seem to gain an emotional recharge by simply doing more work. Hans Selye, M.D., a pioneer of *(Continued on page 388)*

# Celebrating the Female

BY AMY GROSS

The stunning discovery of the decade is that women are not the opposite of men. The feminine is not the other half of the masculine. We are not fractions.

The decade has been like a trip to Oz, from which we as a sex returned with the assurance that we are equipped, after all, with brains and courage as well as heart (heart, we took for granted as our stock in trade). As a result, many women are coming to believe that woman's place is one where anything can happen, where anything is possible; it is a terrain wide and lush, a whole new continent. This is hyperbole, of course, and I insist it is justified. People are always saying there's nothing new under the sun, but yet again people are wrong. Women are new.

Women became new by intensively questioning the old definitions of Woman. They uprooted assumptions about the differences between men and women. They tested the notion that "femininity" represented the natural flowering of a woman—her aptitudes, deficiencies, and desires. They tested the possibility that "femininity" trained girls into unnatural shapes the way espaliering forces fruit trees into unnatural shapes.

While scientists of all kinds compared maleness and femaleness in rats, chimps, monkeys, and even humans, many of us conducted our own personal dissections. What, in us, was *us*, and what was the feminine role camouflaged as us? What was native to us and what *(Continued)*

## A DIFFERENT FEELING...

**... one that comes from a different definition of "feminine" and from a new—and very real—pleasure in being female. Part of that: taking the time to take care of yourself for yourself. All of which is reflected in the picture, *opposite*. (What you don't see here, but it adds to the effect—Mary McFadden's Body Silk Lotion—very sense-satisfying!) Fashion details, next to last pages.**

Denis Piel

*(Continued)* was expected of us?

We isolated traits in ourselves and sorted them: not *me,* but a performance of femininity. Not stupidity but "math anxiety." Not depression but anger. The way I was raised, not me. Not "niceness" but my fear that if I said what I thought, I would lose the world. If I screamed I would look ugly.

Many women had a similar experience. We discovered we were not nearly as "nice" as we were supposed to be. On the other hand, we were not as wild and beastly, below the surface, as we feared we must be (why else maintain such tight control?). We discovered that "niceness," practiced as a facet of "femininity," was more fear than kindness. It was possible to separate fear from kindness.

Another common experience—escaping from the tight controls of the old femininity, many of us rushed over to the old masculinity, the world of power, money, authority, and achievement as they are recognized in newspapers of record, history books, and the IRS. We tried on coats of mail and grey flannel suits. We liked the way they fit. We hoisted swords and a variety of advanced (formerly male) degrees, and took to careers as though running on energy, drive, and ambition stored for millennia (gender memory shall be appeased). One day we learned not to cancel dates with our women friends for the sake of a man. Next day, we learned to cancel dates with our women friends and men for the sake of work.

The term "workaholic" entered the vocabulary. Here was an obsession ancient in male history, labeled now as a problem because women were the ones coming home late from the office. There must be more to life than work (someone must have said); what's wrong with those women? The "problem" was a tribute to the success with which women transferred their *(Continued on page 381)*

# THE IDEAL BALANCE

**. . . in any day. The active element—a miles-long bike ride, *right*, through the woods bordering Eugénie-les-Bains, followed by the leisurely enjoyment of a special dinner, *opposite*. Each moment, satisfying needs beyond the obvious. The first, very private, a time to be alone—and to dress in the most casual, uncomplicated way. The second, to go all out! The glamour of sequins, of white fur. The impact of a sensational makeup, focused on eyes: Pewter shadow with White highlighter, Onyx liner, plus brilliant Sapphire mascara. The soft iridescent mouth: Moon Glow lipstick glossed with Metallic Mood. All colors, from Diane Von Furstenberg's New Wave Metallics. For fashion details, see next to last pages.**

Denis Piel

BY ALLISON LEOPOLD

# water the key element

Taking the waters. It's a phrase that instantly conjures up visions of nineteenth-century gentry, journeying to the spa-rich regions of Europe. Their mission: to counteract the effects of yearly overindulgence by steeping themselves in steamy mineral baths and effervescent hot springs, in thermal tubs and briny water-pools.

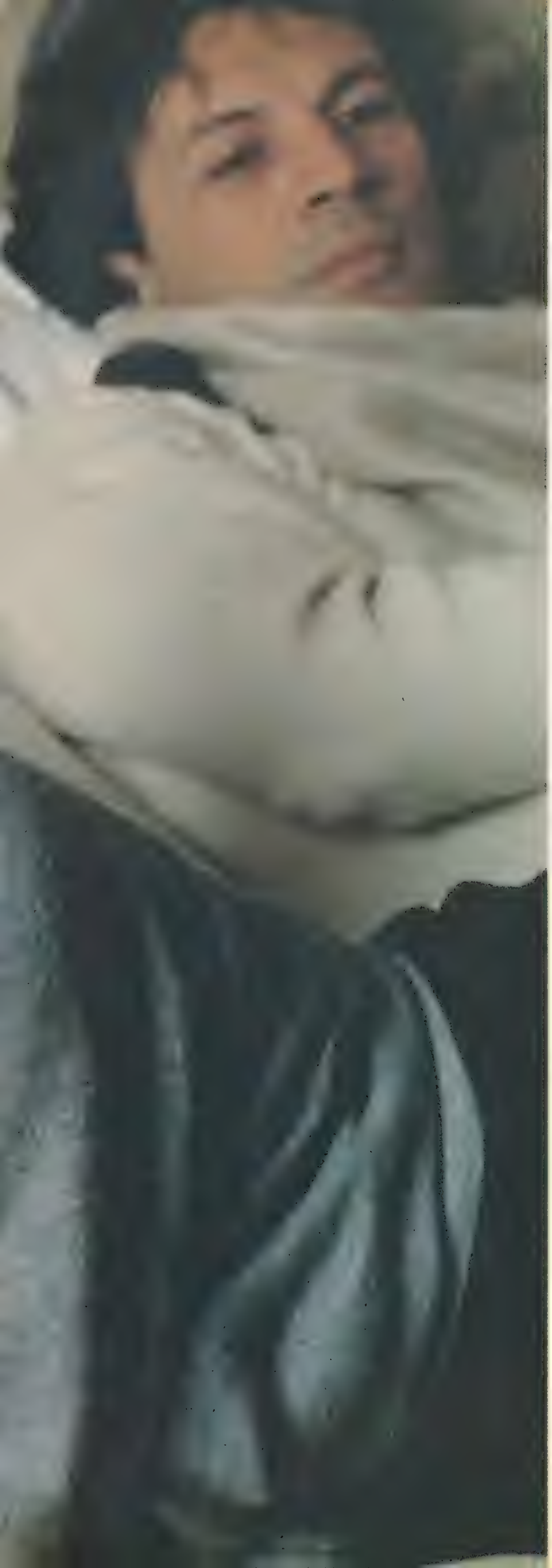
Today, veteran spa-goers carry on the centuries-old tradition, flocking by the thousands to experience updated forms of water therapy, immersing themselves in ionized, radioactive spring baths, in water pumped-up with carbon dioxide, in blitz showers and fango-baths.

They say the waters cure. Maybe; maybe not. Waters that boast beneficial mineral deposits have been touted for years as "curing" an improbable variety of ills: among them, digestive and respiratory ailments, kidney and bladder conditions, cardiovascular and metabolic disease, arthritis, rheumatism, diabetes, even ulcers. Water

*(Continued on page 377)*

## . . . EVERYWHERE

**At Eugénie-les-Bains: a total "immersion" in water—mineral-rich thermal-spring water—in showers, massaging sprays, steamy saunas and vaporariums, whirlpools . . . to swim in, bathe in, luxuriate in . . . to lounge by, alongside one of the spa's many pools, *right*, enjoying another of water's therapeutic powers: the ability to relax, restore. And always: water to drink, served by an attentive—and here, admiring—staff. Fashion details, see last pages.** Denis Piel



# Taking time for Fantasy

BY EDITH LOEW GROSS

Do you ever, at the ballet, see yourself in the dancer's shoes—leaping, spinning, weightless as a hummingbird? Do you ever, sitting in your office, look out at a vista of other office buildings and, in your mind's eye, replace them with trees, under which you stroll with no special purpose? Could you imagine yourself riding bareback across the Camargue, with the wind on your face and your hair streaming out behind you? Or does this sort of thing—this daydreaming, this fantasizing—strike you as rather foolish, seeing as you don't ride, can't dance; and, if you were to waste your time strolling around under imaginary trees, nothing would get done? And because it seems, so to speak, to be peeling no parsnips, do you regard it as valueless . . . as child's play?

Fantasizing is, of course, child's play. Children are fantastic. Literally. Fantasy is their natural realm; they move in—and out—of it effortlessly. The most practical-minded ten-year-old *(Continued)*

## A CERTAIN LUXURY . . .

**. . . and a wonderful sense of freedom in allowing yourself to satisfy the need for fantasy. Expressed, on occasion, as a desire to "play" at being someone else. To bring to life, if only for an afternoon, a hidden, inner self. One way to do that—by changing your "image" through a change in hair and makeup. By turning to something totally out-of-character, totally . . . fantastic. You don't have to go as "far" as this look, *left;* one unexpected color in makeup, in an accessory, can be enough to make all the difference. Here, carnival-silk bows and a never-before makeup, with Madeleine Mono's Light Years Ahead eyeshadows, and V.I. Peach lip color. Fashion details, see next to last pages.**

Denis Piel

*(Continued)* can be, simultaneously, herself and whomever she wants to be and wherever she wants to be and doing whatever she wants to do, dancing, riding, ruling over exotic kingdoms, performing life-saving surgery. And there are very few of us who would argue against it. Pediatricians, child-psychologists, educators—our own observations—tell us that such fantasizing is not only normal but desirable: it exercises the imagination, nourishes creativity, relaxes the nerves, refreshes mind and spirit—the ultimate holiday, in microcosm.

Why not, then, hold on to such a prize? There is no evidence that we lose our gift for fantasy as we grow older—only that in the press of commitments and responsibilities we tend to discourage in ourselves what doesn't seem to bear directly on real life, and so we use it less. And sometimes not at all. Which is a little like playing the piano with one hand: the tune is there, but not the nuances . . . not the full dimension.

An example. A woman I know, a highly successful writer with one of the top advertising agencies in the country, has a curious definition of leisure. "Leisure," she says, "is having time for a second job." She, as a matter of fact, has several "second jobs." She does a monthly beauty and health column for a national women's magazine; is finishing (on deadline) a book on new careers for women, and has just signed a contract to do a fitness guide for working women. She is herself spectacularly fit, owing to regular attendance on the jogging runs, the squash courts, and weekly massage. *(Continued on page 371)*

# Fantasy CONTINUES...

**. . . imagining yourself a player in a dream-like game, dressed all in white . . . white fur, white cashmere, *opposite*. And imagining a luxurious makeup—shimmery silver-on-silver (details of which can carry over to real life whenever you want a little "more"). Here, fantasy-come-to-life under the expert hands of John Sahag and Alberto Fava, the hands behind all the hair and makeup on these pages. . . . *Right*, giving in to an irresistible urge—dressing as a boy (in the uniform of the Eugénie-les-Bains waiters). . . . Fragrance, obviously, heightening the mood. In reality, the same special effect found in the best perfume. Now, in Dioressence, the newest, the most sensual Dior fragrance. A unique flowered Oriental blend, Dioressence is intense, extravagant . . . as uninhibited as a fantasy. Makeup from Dior's Les Rouges Ardents collection. Fashion details, next to last pages of this issue.**

Denis Piel

BY MARY CANTWELL

# a personal appreciation

# taste

Once upon a time I had a rich and extravagant friend, fond of gesture and fine flourishes. A few days after my first child was born, she arrived in the hospital room with a napkin-covered tray and a small satchel. On the tray was a game hen with wild rice, and in the satchel a bottle of Richebourg. New mothers, she assured me, need their strength, and hospital food did not provide the kind of strength she had in mind. I can still see myself after she left on that wet March night, very happy but very frightened because I had provided fortune with a hostage, staring out a window at the sullen East River and sipping that Richebourg, which did indeed give me the kind of strength she had in mind. The wine marked the moment, and a moment marked is a moment lived intensely.

Another day, she pressed upon me a large tin of fresh caviar and said, "Now don't you share this with a soul." And I didn't. For a week or so, I scrambled caviar into my morning eggs, spread it on toast at noon, on crackers with my evening vodka, the tiny eggs exploding in my mouth and flooding it with the taste of sea—the most primitive, the most evocative of all flavors.

The taste of sea. My sister and I used to walk along the shore and stamp with our bare heels on the hard sand, mining the small geyser of water that betrayed a clam. We'd unearth the clams with our fingers, shuck them, then tip the meat and brine into our mouths. Or we'd pry mussels from their moorings, smash their shells with stones, tie the meat to strings and dangle them to tempt the tiny crabs that skittered among the rocks. Once caught, we'd trap them in our pails until at sunset they were upended, the crabs scattered, and we wandered home to, if we were lucky, a supper of their cousins—lobsters waiting in the kitchen sink for my father to plunge them, head- *(Continued on page 371)*


A GLORIOUS SENSATION...

**...the first taste of this Michel Guérard classic: soft scrambled eggs served in the shell, topped with the best caviar. It's the kind of total enjoyment that clearly involves all the senses—something that's true of everything served at Eugénie, of the best food anywhere: appreciation and delight are enhanced by the look, the texture, even the sound of food. Deny—even fail to tempt—any one of the senses long enough and food becomes a lot less "sensational," a lot more of a habit.... A quiet sensation—the beautiful makeup shown in close detail, *right*. Soft. Subtle. Romantic. With muted colors "borrowed" from nature: Wood Violet Eye-Shading Pencil defined with Pewter; on the mouth, Pinkberry Stain Semi-Lipstick and Raspberry Honey Lip Gloss; a faint blush of Wild Rose Gel Rouge. All, Clinique. Details, last pages.**

Denis Piel

# Taste

## LE HAMBURGER! THE PERFECT BALANCE

**Another triumph, *above*, from Michel Guérard: the hamburger that feeds more of the senses—it not only smells and tastes wonderful, it looks wonderful, presented with all the style for which he's famous. Even better: it is, from a nutritional standpoint, perfectly balanced—hamburger meat mixed with chopped red cabbage and other vegetables, served on scooped-out French bread. Created just for Vogue, the recipe for this Hamburger d' Eugénie, along with more about the spa, is on page 209.... The master himself, *opposite*, with our model, Kelly LeBrock, sharing a lighter moment. And an extravagant farewell dessert, La Feuillantine de Poires Caramélisées—layer on layer on layer of his incredible puff pastry, tissue-paper thin sliced caramelized pears on top. For details on Kelly's clothes, next to last pages of this issue.**



Denis Piel

# CASUAL NOW...

*everybody's favorite kinds of clothes: so relaxed, .you want to wear them everywhere, anytime . . . so versatile, you can. With more: pale colorings that add an appealing new softness . . . and, for all their ease— an unmistakable finish and style. You see it, left, in an Alaskan lynx jacket . . . that pushes up at the leather-bowed sleeves . . . that "moves" over everything, even a sweatshirt and jeans. Grosvenor of Canada jacket, about $14,000. Bloomingdale's; I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Frost Bros.; Roberts Furs, San Francisco; Eaton's, Canada. Santos watch, Les Must de Cartier. And, right, in the dash of Gianni Versace's white leather jacket—cut clean, straightforward, like a man's blazer. To wear that way—over grey flannels one day; another, over a sweater and jeans, as here. Jacket, about $795. Altman's; Lina Lee, Beverly Hills. These twelve pages—hair, Bob Fink, Edward Tricomi—both of Pipino-Buccheri salon, and Alex Hilliard; makeup, Rex, Sophie Levy of Pipino-Buccheri salon. These ten pages photographed at the National Airlines/Pan Am Terminal at JFK International Airport. Details, last pages.*

# BETTER THAN EVER!

**A new way of dressing day and night. With a stronger, racier style. A new finish. A whole new versatility...**



Andrea Blanch

Casual now...

# CLASS

# ICS with a difference

*When you want something in the way of a covering . . . a jacket, coat, or sweater with offhand ease . . . and enough style to give an edge to everything you toss it over. Far left: Mario Valentino's wonderful jacket in soft suède, with line at the shoulders. Pulled together over his cocoa-leather trousers and a beautiful white wool blouse—as "dressed" as casual days get. Jacket, about $600. Mario Valentino Boutique, NYC; Linda Dresner, Troy MI; Ultimo, Chicago; Neiman-Marcus. Watch, Concord. Below: More ease . . . and a very engaging style: the softest cardigan—peach mohair blend—and a matching silk blouse for the polish of "sweater-set" dressing . . . worn here with cashmere/wool trousers. Sweater, about $300. All, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Bloomingdale's; Hudson's, Northland; Swanson's on the Plaza; Sakowitz. Inset left: A different take on a classic—Calvin Klein's parka that reverses from black to beige nylon . . . with his hooded fisherman wool sweater, wool trousers. Coat, about $200. Macy's, Herald Square; B. Forman; Kaufmann's; Montaldo's; Balliet's. Details, last pages.*

Casual now...

# TOPS

## ...in racier shapes, in new paler colors

Andrea Blanch

*the best jacket shape to have this year: a blouson. The best way to have it: in fur. A fur casual enough to throw over a warm-up, over jeans, i.e., the camel-dyed sheared beaver ski jacket, opposite page. By Ralph Lauren for The Tepper Collection. About $3500. Bloomingdale's, NYC; Diutsh Furs, Boston; Polo/Ralph Lauren, Chicago; Schlampp's, Minneapolis; Neiman-Marcus; Szor-Diener Fur Store, San Antonio. Santos watch, Les Must de Cartier. . . . If you're looking for a special shirt: Genny's, above. White flannel, striped in brown—easy, racy, spirited. And strong enough to make a "look" on its own (about $295). What adds to the finish—the way you wear it—with more white (the casual "color" of the year). The wool trousers (about $275). Jimmy's, Brooklyn; Added Touch, Pittsburgh; Pompian, Chicago. . . . Now, a sweater so pretty, with so much presence—it could be your favorite "jacket." An airy, open-stitched wool-blend cardigan, near left, threaded with satin ribbon. In a pale cream color—another of the winning neutrals that add new dimension to "casual" (about $120). Here over matching wool trousers (about $150) and a soft georgette blouse (about $120). But think of it over matching charmeuse pyjamas! Turnout by Betty Hanson & Co. Elizabeth Arden Salons; Rizik Bros., Washington DC; L.S. Ayres; Marshall Field's; Lewin's, Wichita KS; Sakowitz. Details, next to last pages.*

**Casual now...**

# FUR that goes over everything

*Fur: now racier, relaxed . . . the kind of fur you could wear for day, for dinner, even over a warm-up . . . and still look—and feel—right. In short, these are furs that work for the way you live . . . starting with a Zorrino jacket, opposite, cut as simply as a cardigan . . . and just as versatile. It "turns" any look—here, a classic sweater and trousers. Natural Furs jacket, about $1800. S. J. Glaser, NYC; Diutsh Furs, Boston; J. P. Allen, Atlanta; Furs by Weiss, Cleveland; Bjorkman's, Minneapolis; Sanger-Harris . . . Below: Over sports "gear" . . . over everything—sheared muskrat 3/4 jacket with patch pockets, sleeves you can push up—it's that soft. By HBA Furs, about $2700. Henri Bendel; Saks-Jandel; Woolf Brothers; Holt Renfrew of Canada. . . . Left: A sheared beaver wrap polo coat, dyed saffron . . . with all the ease—all the dash—of a man's robe. More dash—and cold-weather comfort: the pleated lamb-suède trousers. Coat by Viola Sylbert for Alixandre, about $6000. Henri Bendel; Nan Duskin; I. Magnin, Chicago; Woolf Brothers; to order at Montaldo's. Concord watch. Fashion details, next to last pages.*

Casual now...

# TEXT

Andrea Blanch

# URES

## are stronger, more exciting. And the way they mix!

*Another of the new go-anywhere, over-anything furs, opposite. Grosvenor's relaxed, freewheeling coat of unplucked natural brown Quebec beaver: a funnel collar, cuffed sleeves, and—to close it—leather strings! About $4500. Grosvenor of Canada. Bloomingdale's; Roberts-Neustadter Furs, Boston; Chudiks of Birmingham, Michigan; I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Eaton's, Canada. Santos watch, Les Must de Cartier. . . . What makes the difference in Calvin Klein's classic crewneck sweater, above—the tweedy texture of the wool. The way it contrasts with the narrow herringbone wool trousers. It gives this favorite "standby" look a dressier feeling, extra options. So does the all-of-a-tone color. Sweater about $110. Pants about $116. Saks Fifth Avenue, NYC; Saks-Jandel; Jacobson's; Sakowitz; May D&F; Nordstrom. . . . Count on Perry Ellis for wonderful, dashing jackets. One of the winners, this off-white fluffy mohair, left. About $250. It's a softer look—shaped a little at the waist, with pretty, rounded sleeves. And seasonless! You'd wear it over anything from his khaki cotton pants (about $52) to "dressed-for-easy evening" looks. November at Bloomingdale's; B. Forman; Saks-Jandel; Higbee's; I. Magnin. For additional stores, details, and accessory information, see next to last pages of this issue.*

## Casual now...

Photographed by Andrea Blanch in the Southampton house of interior designer Thomas Britt

# VERSATILE

## ...the most luxurious, modern pieces

*from Zoran, one of the most talked-about designers: the height of modern casual dressing—"basic," beautiful pieces, as relaxed as classic sportswear—now carried to a new level . . . with more style, sophistication, luxurious fabrics . . . and the kind of versatility that gives you look after look, day and night, season after season. Opposite, the way he "turns" a sweatshirt ($270) and pull-on pants ($300) in white cashmere. Henri Bendel; Nan Duskin; Linda Dresner, Troy MI; Lina Lee, Beverly Hills. Watch, Les Must de Cartier. Above left, a shape that's nothing more than a long T-shirt becomes a knockout in the lightest gold lamé ($950), with pull-on pants in white silk charmeuse ($200). Henri Bendel; Ultimo, Chicago; Linda Dresner, Troy MI; Lina Lee, Beverly Hills. Above right: A wonderful—easy—way to dress for evening—in white . . . his small-on-the-body sequined cardigan ($320) and silk charmeuse skirt ($190). Saks Fifth Avenue, NYC; Saks-Jandel; Therapy, Aspen; Maxfield Bleu, Los Angeles. Left: All-white dressing for day—a cashmere tank top ($160) and crewneck ($300)—pulled together with a simple wool gabardine skirt ($190). Saks Fifth Avenue, NYC (skirt, to order); Saks-Jandel; The Front Room, New Orleans. Prices approximate. Details, last pages.*

## PEOPLE ARE TALKING ABOUT. . .

***Her screen roles—right-on women of the 'eighties; her looks—pure Henry James heroine. Brainy, funny, with a special skill: making her intelligence visible. What's next for this heading-for-the-top new star?***

Looks in an actor have nothing to do with beauty, and everything to do with definition. What matters are looks with a cutting edge. Like James Cagney's Irish mug. Or Bette Davis' fishbowl eyes. Or *(opposite page)*, Sigourney Weaver's short, straight nose, strong jaw, and lucent skin.

See her, lanky in a T-shirt, jeans, and espadrilles in front of a tall, tired building on Manhattan's Upper West Side, and the mind dresses her instead in a straw boater and long white shirtwaist and places her in one of Charles Dana Gibson's eternal summer afternoons. Or on the lawn of an English country house as *The Portrait of a Lady*'s Isabel Archer, "willowy . . . her hair dark even to blackness." For Sigourney Weaver, whose film roles have been unnervingly contemporary (in *Alien*, in a part originally written for a man, she slew a monster—and the only clue to her gender was the way she looked in her underwear; in the upcoming *Eyewitness*, she is a TV journalist, which is to say the '80s interpretation of a right-on woman), carries at the same time the aura of a mythic American past and the mythic American beauty. A generation grew up wanting to look like Katharine Hepburn. Another generation may grow up wanting to look like Sigourney Weaver.

Sigourney (née Susan)—a name she swiped from a character mentioned, but never met, in *The Great Gatsby*—is the daughter of Sylvester (Pat) Weaver, a former president of NBC, and is the product of The Chapin School, The Ethel Walker School, Stanford and Yale Universities. "But," she says, "I just sort of scrambled up with everybody else."

"Scrambling up" involved regional theater, Off-Broadway, a soap opera (*Somerset*, in which she played an aspirant for the Presidency, a kind of Bess Myerson minus thirty years), a TV dramatization of John Cheever's *The Sorrows of Gin*, and last winter's Off-Broadway *Das Lusitania Songspiel*, a Brechtian parody which she coauthored with playwright Christopher Durang and in which she was rowdily, rousingly funny. Now, she's sitting within touching distance of top-of-the-heap. Still, one doubts that Weaver would ever be ecstatic about planting her feet in the cement at Grauman's Chinese Theater. "I find what I do very much like being a lawyer," she says briskly. "You have to stand up there in front of people, think, and be articulate."

That she thinks, that she can make intelligence visible, is Weaver's special skill. The other night, "I made a list of plays I'd love to do all the way from Noel Coward to Chekhov. There are some plays I want to do for the sheer joy of doing them and others I'd just like to attempt with an excellent director. There are things you do because they're fun, and *(Continued on page 381)*

# SIGOURNEY Weaver

Brigitte Lacombe

PEOPLE ARE TALKING ABOUT . . .

*Conversation with Ronald Reagan's wife and best friend; strong, complex, careful—a woman with a private focus who lives in the public view*

BY SHERRYE HENRY

One does not presume to understand another human being on the basis of a conversation alone. Still, strong personalities emit vivid impressions, and Nancy Reagan is a strong personality. The imprint that remains after her gentle force departs derives from what she has—and what she has not.

This is what she has: She has a famous, handsome, loving husband who is her first priority and best friend; and, at least from the outside looking in, she has an idyllic marriage. She has wealth, comfort, and security which she wears with the ease of old bedroom slippers. She has two personable children of whom she is proud, and of whom she is, lioness-like, protective. She has health, looks, and the goldarndest ability to look good in a picture.

Though she claims to be a worrier—"about anything, everything, anything. You want me to worry about somebody, just tell me, I'll be glad to put them on the list"—her arresting face is more placid than perturbed. She appears younger than her fifty-nine years, and would look so even if she did not cover the grey in her hair, which she attributes to her worrying. She is aging the way *(Continued on page 372)*

Photographed for Vogue
by Duane Michals

# NANCY Reagan

# SCHLÖNDORFF

*The director of "The Tin Drum" visited New York with his wife, director/actress Margarethe von Trotta, and talked about the current surge of German films. "The question for us is, why is it so late? For us, it's thirteen years or so since the start. And so, when there is talk about our 'renaissance,' our problem is: how is it going to continue? The French Nouvelle Vague was very good at the moment of breakthrough, then got paralyzed—there wasn't much coming behind. The films we made - there was a necessity, an urgency to them. But you can't stay with what you've achieved. What's the next step? This world interest gives you an obligation to take responsibility for universally understandable filmmaking."*

*The Tin Drum* — savage, lyrical, a grotesque enchantment, won an Oscar as Best Foreign Film, inciting a stir in Hollywood

**PEOPLE ARE TALKING ABOUT. . .**

# THE GREAT NEW MOVIE-WAVE FROM Germany

***For serious movies, movies of passion— intense, poetic, horrific, visually spellbinding— the new source is Germany's unexpected band of young directors***

BY ANDREW SARRIS

When German director Volker Schlöndorff accepted this year's Oscar for *The Tin Drum* as Best Foreign Language Film, he aroused an audibly angry stir in the audience with his cryptic explanation—"We know the reason why"—for the fact that no German movie before *The Tin Drum* had ever won an Academy Award. From my own remote vantage point in front of the television set, and from my own slight personal acquaintance with Schlöndorff, I surmised that he had been completely misunderstood by the Hollywood yokels, and that what he had been attempting to do in his halting English was to offer *The Tin Drum* as a humble atonement for all the Nazi atrocities. Furthermore, I was willing to bet that few of Schlöndorff's hecklers had actually seen *The Tin Drum*, which, like Günter Grass's celebrated novel, is leftist—"The Internationale" is even played on one occasion—and anti-Nazi to the core.

But the next morning a friend, whose judgment I have always deeply respected, *(Continued)*

Penn

*His movies are hauntings—sinister, exquisite nightmares. His star is Klaus Kinski (center in "Woyzeck")—more mesmerizer than actor, always astonishing.*

# HERZOG

# HANDKE

*"The Left-Handed Woman"—directed by its author Peter Handke: a series of still lifes, violently connected. Edith Clever is the woman.*

# PEOPLE ARE TALKING ABOUT...

## NEW GERMAN MOVIE-WAVE

*(Continued)* insisted that Schlöndorff's remark was outrageously insensitive despite its avowedly good intentions. To reduce the Holocaust, my friend argued, to a reason for America's not accepting the German Cinema betrayed an almost monstrous lack of moral perspective.

For my friend and, undoubtedly, for many other thoughtful people, no German film, however prodigiously accomplished or sincerely remorseful, can ever exorcise the horrors of recent German history. It must be noted, however, that the growing vogue for German films in America and other countries is bound up not with any cinematic glorification of contemporary Germany and its "economic miracle" but, on the contrary, with a pervasive feeling of disgust with the "bourgeois" smugness of German society.

Indeed, most of the truly chic German movies are so rabidly anti-German in spirit that they are widely despised on their native soil. And, certainly, no one patronizes any artistically ambitious German film for escapist entertainment. Like their illustrious predecessors in the 'twenties—F. W. Murnau, Fritz Lang, G. W. Pabst, most notably—the German directors of the 'seventies have concentrated their energies on the darker, spookier, and more horrific sectors of existence. The ghosts and goblins, the demons and *Doppelgängers* of Weimar Germany have risen again in more ironic forms to bedevil the collective psyche of the civilized world.

Why should German films be so fashionable outside of Germany after so long a time of scorn and neglect? It is hardly because German filmmakers have become conspicuously more repentant about Hitler and the Holocaust. Quite the contrary. Remarkably few recent German films have considered, with any degree of realism or historical perspective, the subject of the Nazi atrocities. Indeed, Hans-Jürgen Syberberg's *Our Hitler, A Film From Germany* is nei-

*(Continued on page 368)*

*"In a Year of Thirteen Moons," the last sad days of a transsexual played with painful conviction by Volker Spengler (right)*

**FASSBINDER**

*"The Marriage of Maria Braun," the director's breakthrough commercial success, stars Hanna Schygulla, by far the most electrifying actress to emerge from Germany since Dietrich.*

# LOUISE Bourgeois

*To make her strong and deeply individualist American sculptures, this brave French woman reaches into her rawest emotions*

BY CARTER RATCLIFF

Once, in Paris, Louise Bourgeois was expounding on the precise, mathematical clarity of a drawing she had just completed. Her remarks had all the certitude of an enthusiastic art student's. Fortunately, her teacher was Fernand Léger, school of Paris luminary and colleague of Braque and Picasso. His response, says Bourgeois, was liberating. "He told me, 'But, Louisine! You don't have to be so rigid and precise. You can push geometry around a bit.' He gave me a key by saying that." This was in 1938, the year French-born Bourgeois left Paris for New York, where she has lived ever since.

Settled in the New World, Bourgeois went to work with a vengeance—sometimes, literally. Pushing and shoving, she re-created geometrical forms, turning them into actors in a theater of long-remembered trauma. Wounding scenes of childhood were recollected, now on the terms of her quickly maturing art. Revenge wasn't sweet so much as necessary for psychic survival, and there were memories of warmth and security to balance the resonating pain. In a wooden sculpture from 1944-45, triangles are lengthened to become spindly legs over five feet high. Clustered in a single rank, they are wobbly but manage to stand. The piece, called "The Blind Leading the Blind," is an image of shared vulnerabilities.

Bourgeois dismisses attempts to see her art as an illustration of her past and her personality. She says that her "psychological makeup is only an excuse for making the sculpture. First, you make it and then you find the reason why. The fact is that you cannot live without doing it." And it would be difficult to imagine contemporary art without Louise Bourgeois' myth-haunted drama of the emotions. She ranges over so much psychic territory, and her touch is so completely her own, that critics have long found her impossible to categorize—save as a New York School original with roots deep in French Surrealism. In the *(Continued on page 375)*

*Opposite: Louise Bourgeois in her studio, wearing a "Body Parts" latex wrap, one of the extravagant and ambivalent works in her 1978 sculptural parody of a fashion show called "Confrontation." Above: In the garden of her New York house, the artist displays eight of her painted-wood and steel pieces, 1941–52 (details on page 377); other sculptures, in marble, are on view until October 25 at Xavier Fourcade Gallery in New York: "Louise Bourgeois: Sculpture of the Middle Years, 1955–70." Until October 11, Max Hutchinson Gallery in New York will show her drawings and early paintings, 1940–1980, in "The Iconography of Louise Bourgeois."*

Duane Michals

ume Ardiles-Arce

# LIVING W

# ITH ART

"A beautiful place for Barney's work—
a place where I can be happy": Annalee Newman's
handsome New York apartment

Sylvia Plachy

For the artists of Barnett Newman's generation, the New York School of Abstract Expressionists, art was more than a career or a profession—it was a way of life that created a whole world. Devoted to her brilliant and unconventional husband during his lifetime, Annalee Newman has made of her new home an unconventional shrine to Newman's genius. Uniting a group of his austere and majestic paintings, she has made a unique gesture of homage to her late husband whose radical art she supported during the many years Newman lived and painted without recognition. Indeed the meaning of Newman's work only began to be understood and appreciated by a generation of younger artists such as Jasper Johns, Frank Stella, Donald Judd, Dan Flavin, Robert Murray, and Brice Marden.

Providing the kind of environmental setting Newman preferred, Annalee exhibits her collection of Newman's works in ideal circumstances for viewing his luminous, generously sized, nuanced color-field paintings, for the windows of her spacious Manhattan apartment, which look out onto the East River, fill the rooms hung with Newman's painted light with a sufficient amount of daylight to see them properly. "I knew I would not have a house in the country," Annalee Newman explained of her choice of a river view, "but I wanted either the trees of *(Continued on page 382)*

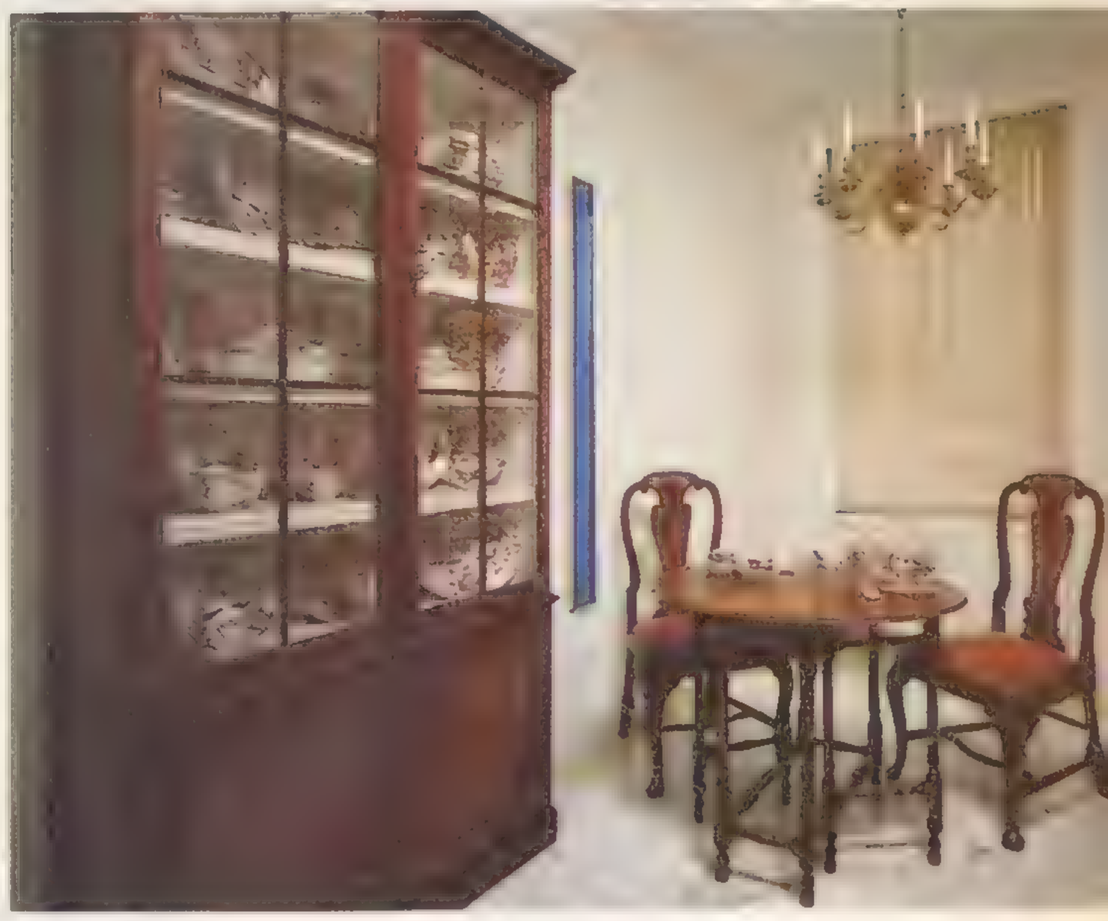
*In living room, left, Queen Anne furniture, Steinway piano bought in the 'thirties provide serene, uncluttered environment for Newman paintings. On left wall, "Genetic Moment," 1947; back wall, "Onement I," 1948; right wall, "Dionysius," 1949; "Yellow Painting," 1949. Above, Annalee Newman seated at Sheraton dining-room table; behind her, "The Way II."*

The apartment's river views are spectacular; but the real attention-getter: the treasure of Newman paintings

# LIVING WITH ART

*Front hall, above, serves as a gallery for Sakhalawa figures from Madagascar carved of camphor wood (early 1900s), Ming porcelain vase, very rare Kraak bowl made in China about 1550, and Newman paintings: Left wall, "Shimmer Bright," 1968; back wall, "Right Here," 1954; right wall, "Not There—Here," 1962.*

*Library, above, is cozy room where Annalee listens to music or entertains small groups of friends. Bookshelves, designed by Hester Diamond, are lit by tiny unseen bulbs. Newman paintings: left of fireplace, "The Command," 1946; right, "Two Edges," 1948.*



*Georgian breakfront in breakfast room, above, holds eighteenth-century Coalport china acquired from Rockefeller collection. Mostly blue (Annalee's favorite) bedroom, left, is "feminine," has "a comfortable place to read with a good light." Queen Anne desk holds Harold Rosenberg's book, "Barnett Newman." On bedside table: photo of the artist in his early sixties.*

Jaime Ardiles-Arce

# THE NEW REALITY OF CARE AND COLOR

BY SHIRLEY LORD

Significant developments'' . . . ''far-reaching changes'' . . . these are the words used by leaders of the world's cosmetics companies when it comes to discussing products you use, will use in the coming decade.

With millions of dollars spent on market research, probing your needs and subconscious desires when it comes to your beauty requirements, the cosmetics companies have received and are already acting upon a definite feedback, which means a greater concentration than ever before on skin care, a reevaluation of color, and the introduction soon of an extra ''in between'' category.

Neither skin care nor makeup, the nearest description of this new product is a ''smooth out,'' acting as a bridge between the two, colorless (at present), temporarily but *instantaneously* affecting skin so that it will present the best possible canvas for color. As Jean Caste, president of Cosmair Incorporated, the U.S. Licensee for Lancôme and L'Oréal, puts it, ''On one hand, the American woman is increasingly anxious to find products that will improve her skin for the long term; on the other hand, she seeks ways to show off her skin-care endeavors.''

To fulfill both demands, Lancôme is introducing, early next year, a skin-care line that leaves a ''coded message'' on the skin so that beneficial effects can truly be cumulative; ''the longer the products are used, the more the results will show,'' says Jean Caste. Lancôme will also introduce a new product that, without the addition of any color, produces a glow, looks like makeup—but isn't. This year, Lancôme has introduced new treatment and makeup lines that aim to keep oiliness in check, the basis of a smooth complexion. Among them, Contrôle de Lancôme, countering oil pre-color; MaquiContrôle, continuing control with an oil-free makeup formulation.

Is ''control'' the cosmetic ''buzz'' word of the 'eighties? Simone Hoffman, *(Continued)*

## THE NEW ROSE-TO-FUCHSIA PALETTE

**Eyes**

*Germaine Monteil's Black Plum and Heather powder eye shadows; Blackberry and Black Olive pencils*

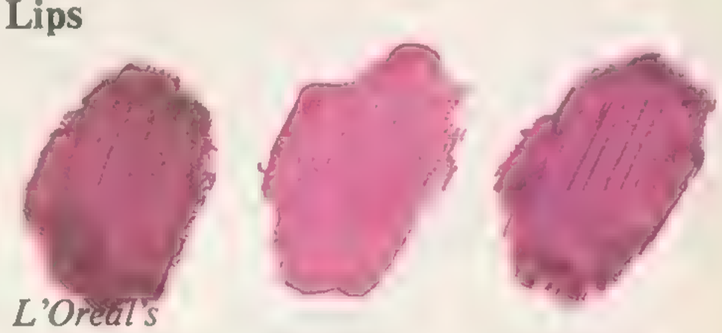
*Stagelight's Grape pencil, Sunstone powder, Purple Passion pencil; Merle Norman's Village Green pencil*

*Maybelline's Iced Orchid, Frostiest Wine shadows; Revlon's Ink Plum pencil; Maybelline's Forest Green*

**Cheeks**

*Merle Norman's City Sable* — *Frances Denney's Classic Rose* — *Halston's Currant*

**Lips**

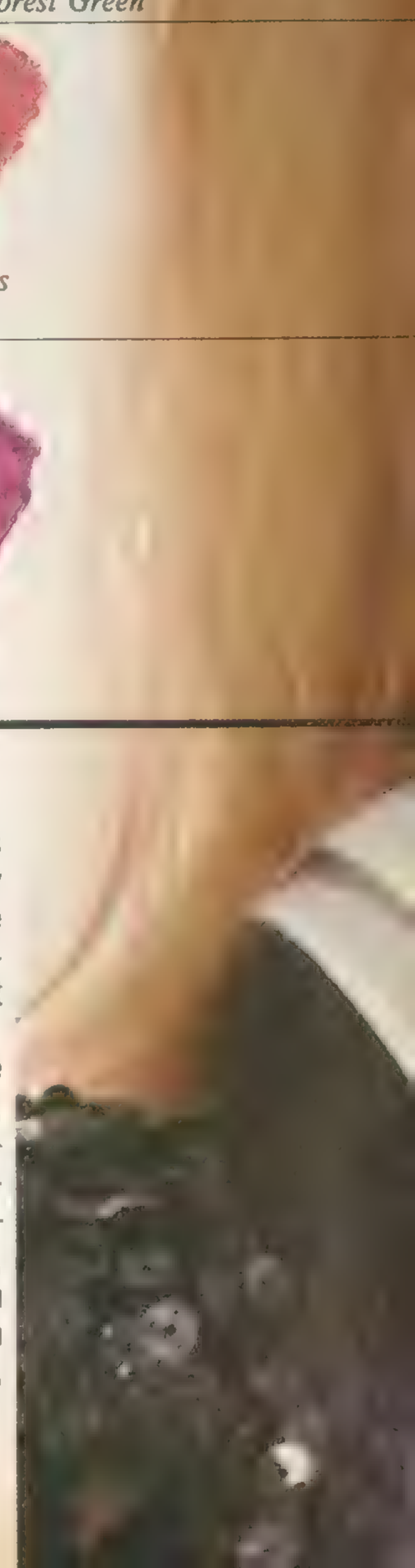


*L'Oréal's Creme au Currant* — *Halston's Skyrocket* — *Clinique's Pink Violet*

# A CHANGE AT NIGHT

A change in fashion . . . to a look that's highly ornamental, striking, with a new focus at the neckline. With it, a change in makeup—new rose-to-fuchsia colors; a palette you wear for day, but with a different intensity at night.

Another change in makeup—the definition of one area at a time. Here, clear focus on the mouth—strong, brilliant, beautiful. The skin, matte, powdered. And the new eye makeup—neutral, muted—shadow and liner, blended for subtlety. The total effect, *right*, with Bill Blass's pailletted body dress, collared and cuffed in white organdy—out-and-out dazzling! . . . The makeup, from Elizabeth Arden: Twilight Rose lipstick; the same color on cheeks. For eyes, Purple shadow (from their Purple Shadows trio), with Midnight Green and Purple Dawn pencils, Pink Sand highlighter. These six pages: Hair, Harry King; makeup, Alberto Fava. Fashion details, next to last pages.



Penn

*(Continued)* senior vice-president and general manager, Cosmetic Division, of the Charles of the Ritz Group (including Alexandra de Markoff), prefers to describe the decade as "a new age of skin fitness. A foundation—or base—is the only makeup that, like treatment, covers the entire face; I see it becoming the real 'bridge' between proper skin care and accent color, continuing what treatment starts . . . because skin care is going to become even more 'personalized,' correcting dry or oily irregularities that spoil makeup. Then a foundation will be able to do its real job—add a great finish to *all* skins, and protect against pollution and the sun."

## *Control—key word in skin care, the new preoccupation of American women*

This uncompromising point of view is illustrated by more "individualized treatments," says Simone, "on the lines of Charles of the Ritz Prescribed Skin and Nail Care.

"One more point regarding the new importance of foundation: I hope women won't find it such a confusing product, wondering whether it should 'cover' or not cover. We hope that women will realize they should *never* try to change the color of their skin with a base, but always match the base to their skin tone."

Different methods, different products, but one universal point of view: the era of conformity is over as far as a woman's beauty program is concerned.

This month, with one of the most thought-provoking skin-care introductions ever—called Age Controlling Cream—Leonard Lauder, president of Estée Lauder, is emphatic that "women here are finally discovering what French women long have known—the necessity of sun protection for skin.

"In Dallas this summer, I actually saw women using parasols . . . perhaps it's the beginning of a 'pro-parasol era,' with more caution and 'thinking' put into skin care and a move away from wanting 'instant' results to a demand for a more serious if slower 'return on investment.'

"When you stop to think about it, the skin is renewing itself every second and every other second it may be different from the second before, yet today, a woman may easily put on makeup at 7:00 or 8:00 A.M. and expect it to perform for her until at least 6:00 or 7:00 A.M." . . . But you can't separate makeup's effectiveness from the skin that wears it. Skin fitness is the key for makeup to be able to deliver the "natural" look of healthy, well-cared for skin. Age Controlling Cream, this pioneering step from Lauder, means one product, one method can be used around the clock, "encouraging all skin to do what young skin does on its own," as Mr. Lauder describes it, as well as helping to control visible "age signs" by offering specific *(Continued)*

**THE NEW NEUTRALS—CORAL TO TAWNY**

**Eyes**

*Almay's Country Wheat, Country Copper powder eye shadows, Gentle Slate pencil*

*Maybelline's Cinnamon Velvet, Suede Frost powder shadows, Kajal Grey pencil*

*Lancôme's Mahogany, L'Oreal's Cut The Moutard! shadows, Lancôme's Black Smoke pencil*

**Cheeks**

*Germaine Monteil's 18 Karat* — *Orlane's Brun Rose* — *Maybelline's Soft Burgundy*

**Lips**

*Germaine Monteil's Honey Clove* — *Merle Norman's Candlelight Copper* — *Diane Von Furstenberg's Power Glow Bronze*

## A NEW FINISH FOR DAY

ews this season: the mix of warm colors, the contrast of warm textures in fashion . . . and in makeup—reflected, *right*, in the new coral-to-tawny palette of neutrals. A range of colors in sheer, matte textures—worked here for day. Makeup that gives you the exact degree of color, the finish you want in an attractive, non-excessive way. *Right*, makeup from Estée Lauder's new fall collection—again, with a focus on the mouth, neutral eye makeup. The colors: Paris Brick for lips; Sherried Ginger blush. For eyes, a blend of Golden Desert/Nutmeg Bronze, with soft Black liner. . . . Colors perfect with the subtle heathery tones in Koos Van Den Akker's steamer coat and hand-knit sweater. The whole effect heightened by the ornamentation—the contrast—of Alex & Lee's unique multi-textured necklace. Fashion details, next to last pages

*(Continued)* environmental protection. It works under makeup by day, on a clean skin during sleep and as Estée Lauder says, "if you exercise regularly and watch what you eat, you can keep a 'young' body. With this scientific breakthrough you can achieve skin fitness and keep a 'young' skin."

Jean Pierre Lippmann, senior vice president and general manager of Christian Dior Perfumes/ Makeup, also believes the tide has turned: not only that American women are more interested in treatment products but that French women are anxious for U.S.-style expertise in makeup. "I hear so many American women *talking* now about caution in the sun," he says. "The next step from talking about caution is *taking* it." To encourage that, Dior will soon introduce a special sun line and a totally new product that helps skin texture.

*Color!—the first visible expression of a woman's individuality...*

"The first visible expression of a woman's individuality is *color*—whether she likes a lot or a little," says Paul Woolard, president of Revlon, U.S.A. "You can't separate a color product from its applicator. As product formulations are perfected, we are perfecting the 'tools' at the same time, making it virtually impossible for the user to make a mistake."

The next "patented" piece of progress we'll see and use? Soft Touch Mascara, with an applicator that's "one step further than the brush, more adept at lash separation, able to deposit color on each and every lash." According to Mr. Woolard, it won't be used for mascara alone: tests have proved its efficiency in producing different effects. . .for buffing, shaping, contouring—making the new "tool" ideal for foundation application, accenting face shape, and contouring.

Other "applicator" news: Revlon is one of the few companies that makes all its own products, many of which are patented, including their pencils, made as "receptacles" into which color is poured. Now, they're being tested for other kinds of products—corrective makeup, even treatment pencils—a neat, portable idea, for as Mr. Woolard continues, "just as necessary and as individual as makeup color are a woman's beauty 'underpinnings,' whether she chooses soap and water or cleanser and toner. The products that take care of her skin are also—or should be—a support system for makeup. . .and today must include the extra element of protection.

"With an aging U.S. population (it's estimated that one in five people will be sixty-five or over by the end of the century), the hunt is on for more and more skin-caring products; because it's now widely recognized that skin care, sunscreens, and blocks can actually *(Continued on page 382)*

**SPECIAL-EFFECTS PALETTE**

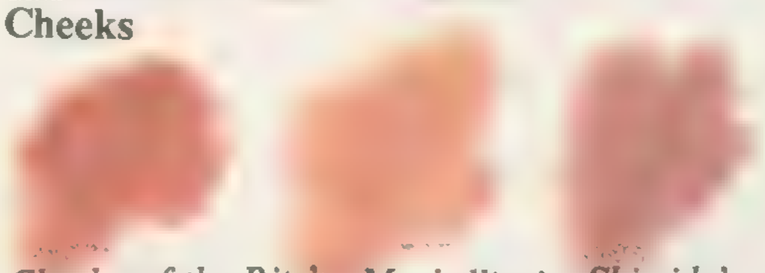
**Eyes**

*Madeleine Mono's Lycra, Saturn, Mercury powder shadows*

*Frances Denney's Lavender Pearl, English Violet powder eye shadows; Grey Kohl pencil*

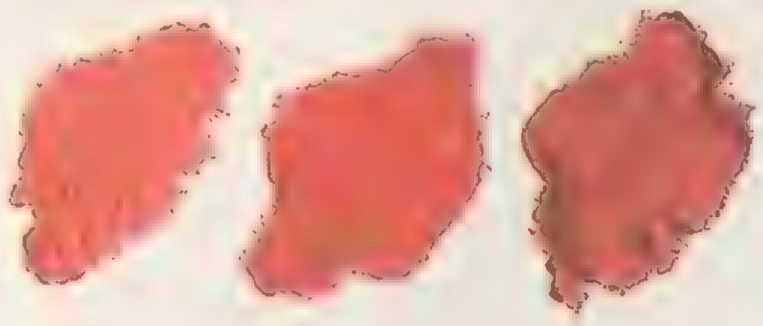
*Lancaster's Iris eye cream #29, Chinchilla powder shadow duo #62*

**Cheeks**



*Charles of the Ritz's High Flyin' Russet* — *Maybelline's Soft Honey Amber* — *Shiseido's Tawny Tourmaline*

**Lips**

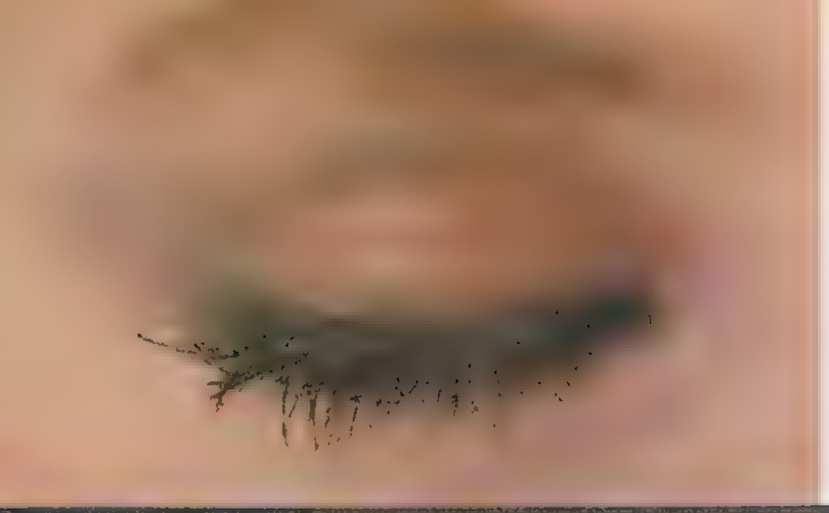


*Max Factor's Persimmon* — *Jovan's Melon* — *Lancaster's Silver Lipstick #63*

# SOMETHING MORE FOR EVENING

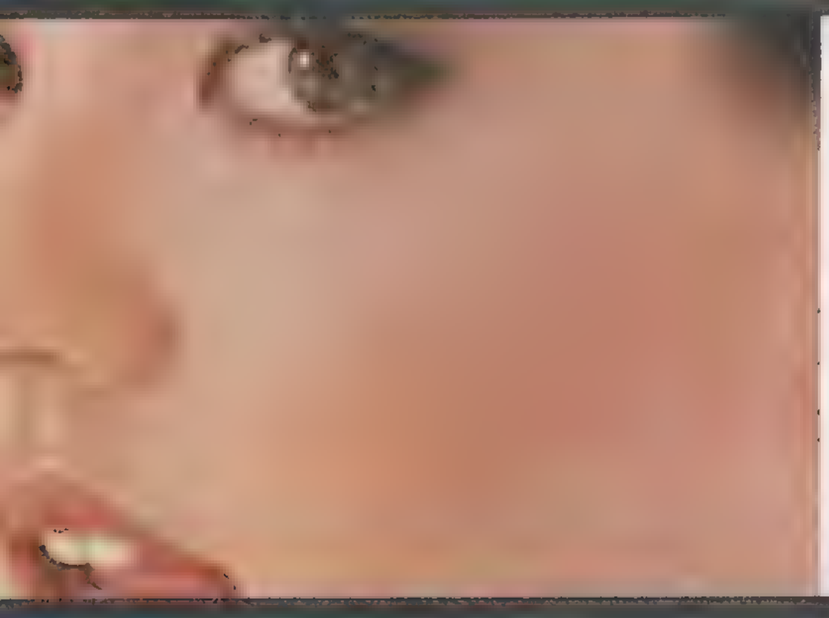
More adornment, more all-out glamour, more black at night. . . in a way that's sophisticated, unexpected. And with this kind of dressing, the need for a different makeup—one that has presence, ornamentation of its own. The new evening makeup, *right*—the perfect example, with color from both fall palettes—the fuchsia and the coral. This time, with an equal emphasis on eyes and lips. It's a wonderful play-of-textures makeup—sheer, gently shimmered—against a background of paler, matte skin. It's makeup as a special-effects "accessory." The colors, *right*, from Chanel: new Indian Pink, Fuchsia, Smoke eye shadows, with Black liner for definition; Cachemire Joues Contraste blush; Peach Fire lipstick lightly touched with gloss. . . . The special-effects evening look, from Ungaro: his ruffled black lace blouse, printed and gold-piped black wool jacket, printed silk muffler—in the contrast of luxurious textures, a new level of ornamentation. A sense of contrast—and luxury—continued in the necklace: Alex & Lee's dramatic scarab on gold and red silk cording. For fashion details, see the next to last pages of this issue.

Penn



## FOCUS ON . . .EYES

*. . . With one of the best pencils we've seen, from Alexandra de Markoff, with a new smudge-tip to soften as well as define—no more too-thin, too-hard-looking lines. And the color here, Copper Brass, neutral, slightly shimmered, with Moonlit Mink Eye-Defining Shadow—it "opens" eyes in an appealing, light-catching way. The pencil applied to lids; the shadow, close to lashes. On cheeks: Plum Cognac; for lips, Midnight Rose. All, Alexandra de Markoff Entrée colors.*



## . . . CHEEKS

*The news here: a combination of blushes, powder over cream, for a new depth of color—still natural, but with a soft matte finish, a new impact. The best colors—the best effect—natural warm brown tones: Orlane's Brun Rose Powder Blush over Brun Chenonceau Blush Creme, the cream concentrated in the hollow of the cheek and blended upward. More warm coloring: on lips, Beige Sellerie. And on eyes, Beige Tourtelle shadow, Chevreuil shadow used to contour, Black Khol pencil. The collection, Orlane's Châteaux De La Loire.*

## . . . SHADOW

*The newest look of eye makeup this fall: the muted, neutral eye. And the prettiest new neutrals—in the soft apricot family—in Germaine Monteil's new Eye Shadow Trio. On the lid, Almondine, with Pewter to contour and to smudge lightly under the eye for shading. The effect—underplayed, sensational. A warm apricot glow on skin—again, done with two blushes, powder over cream—Eighteen Karat Superglow Powder Blush over Apricopper Lasting Creme Blush; Wild Wheat Acti-Vita Lipstick—all from Germaine Monteil's Winter Wheat collection.*

## . . . LIPS

*. . . perfectly defined with the perfect lip pencil: Lancôme's new Le Crayon Lip Contour. To use with contrasting lip color. Or—to use alone to give lips a clear matte "stain" of color—a new lip texture, a new finish! Here, Plum, filled in with Fraise Maquiglacé Emollient-Rich LipColour for a "glossier" effect. And worn with rosy-berry colors: cheeks blushed with CedarRose Maquiglacé Blush. The neutral eye done with Mahogany and Chamois shadow; Golden Berry pencil. All, Lancôme Les Beaux-Arts colors.*

## . . . NAILS

*. . . and the way to make the most of healthy, "shapely" nails with a wonderful new nail color: Revlon's Saturday Night Red Super Lustrous Crystalline Nail Enamel. It's a shimmered rosy-red that works with all skin colors . . . with all the muted colors in clothes this season. (The way to apply it—with a touch of color beneath nail rim; color lasts longer.) The same upbeat red on cheeks, lips, with a soft eye makeup—Sugarloaf Pink shadow, a "smudge" of Navy Kohl Pencil. All, Revlon's Saturday Night Red collection.*

## . . . COLOR

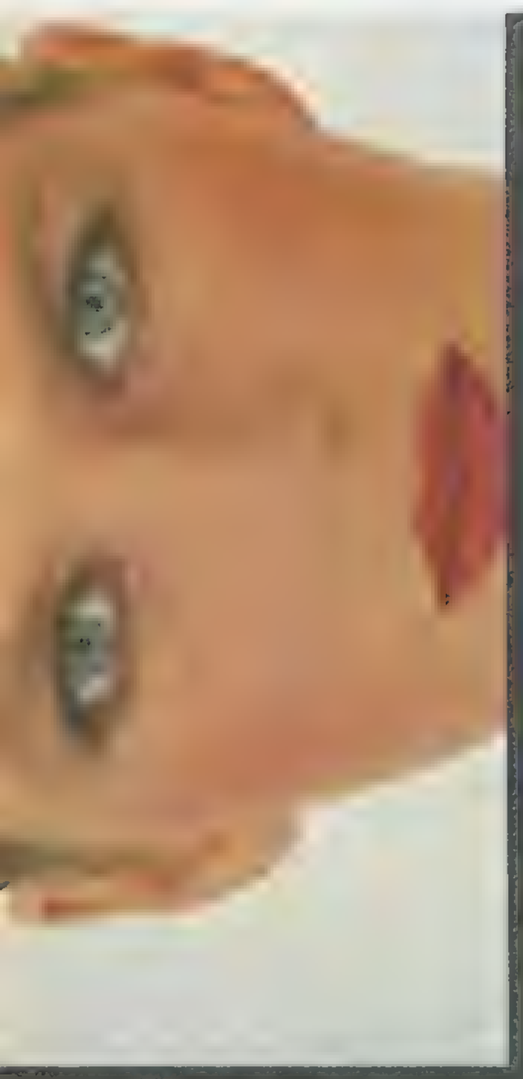
*It starts with a beautiful lip shade—Dior's Glowing Embers. And a remarkable new texture: a sheer, matte iridescence. To wear—as here—with lipstick to outline mouth via a lip brush; fill in with color. The total face: Glowing Embers blush brushed close to eye, over cheek. And a neutral eye . . . all Christian Dior's Les Rouges Ardents. Makeup these two pages, George Newell. Manicure, Gerri Kyhill of Gerard Bollei salon.*

BEAUTY COLLECTIONS 1980

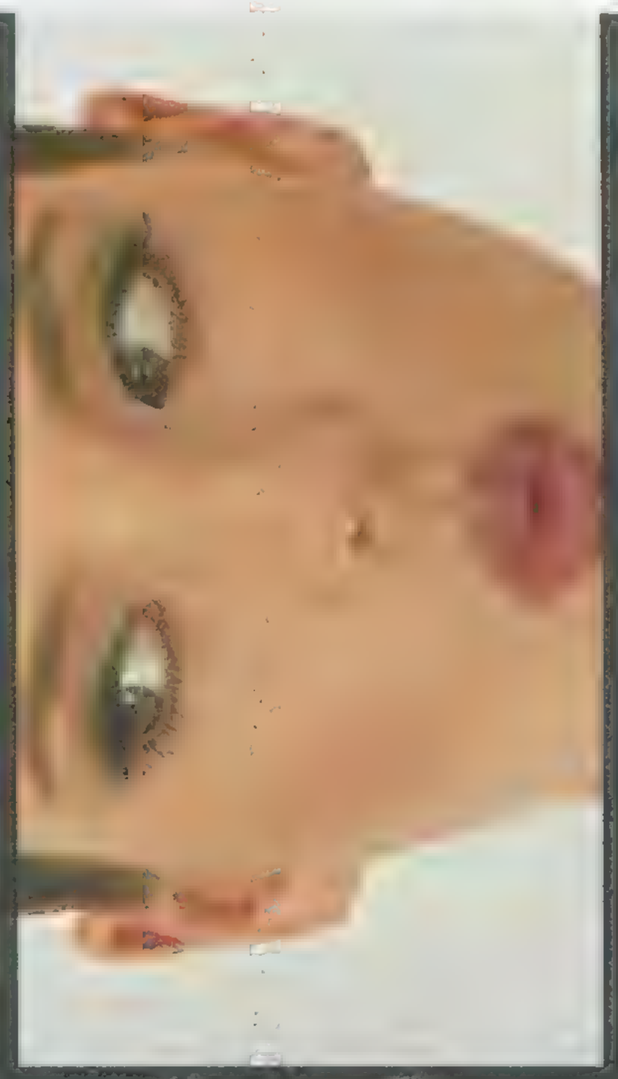
# THE NEW POINTS OF FOCUS

The fall color story continued—beautifully—in six new color collections. With an accent on rose-to-fuchsia shades and new neutrals in the apricot to tawny-coral color range. With a clear difference in texture: sheer, lightweight, workable textures to mix, to blend, to shade for the most subtle, most sophisticated new effects. The degree of intensity is always up to you. And it's the reason these makeups work for every skin type, every color—the way they're "matched-up" here is only one possibility: any of the models could wear any—all—of the makeups.

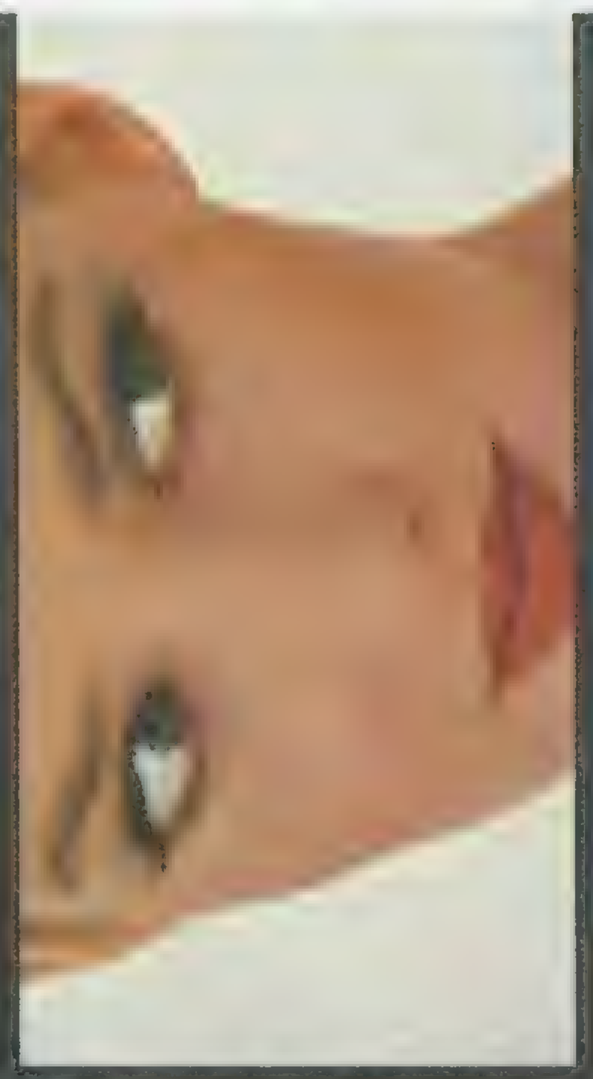
More news: we've assembled all the elements that add up to a total look. And within each group, we've singled out one key element (sometimes, two)—selected for its color plus top-notch performance. The best news: it's never been easier to get the look, the finish you want from makeup. . .



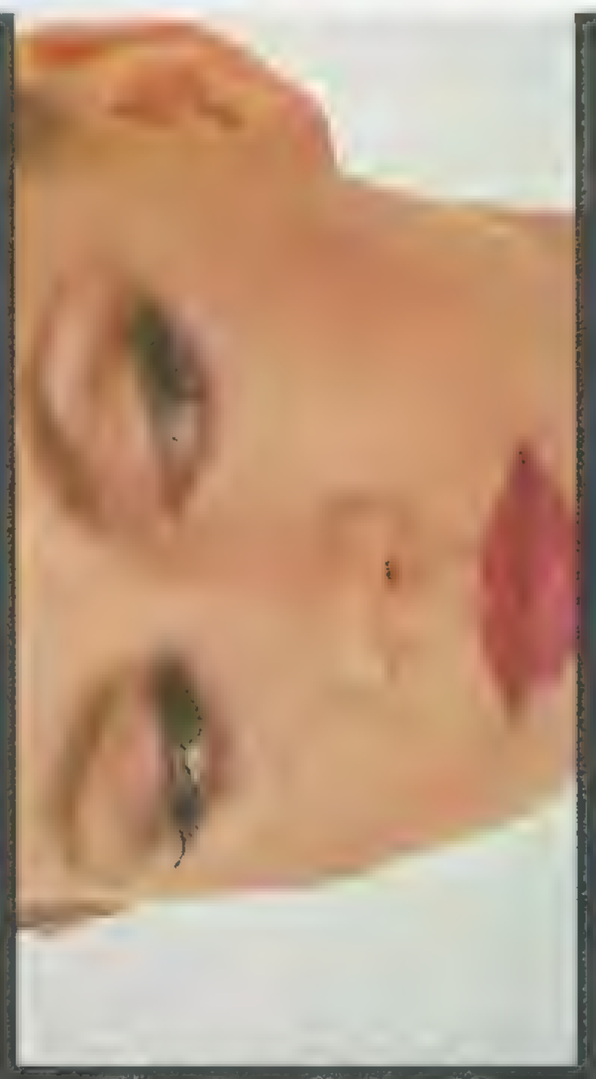
The new "muted" eye, a soft rose palette



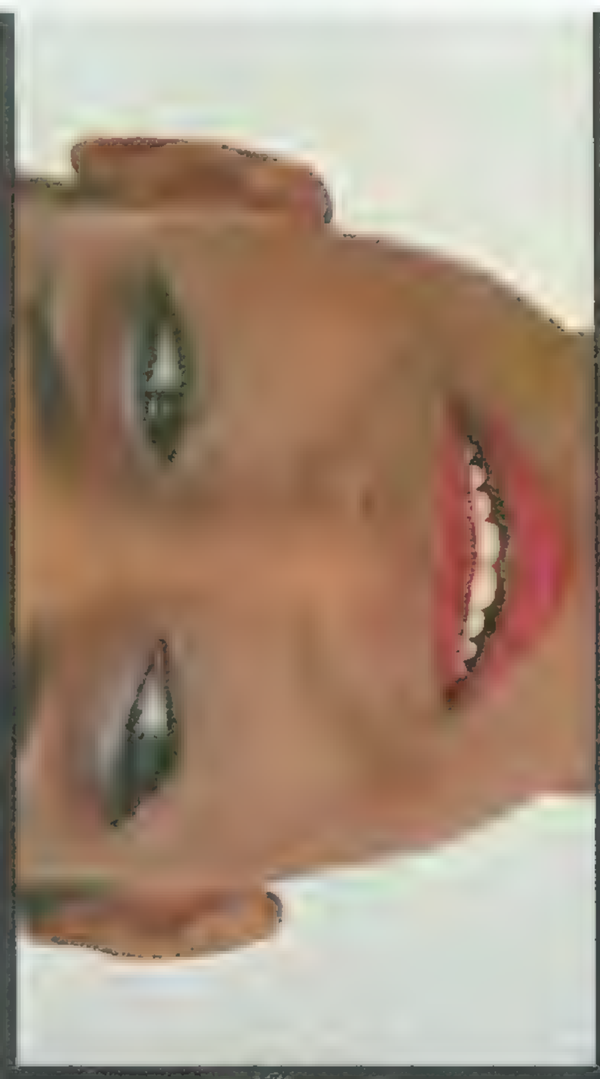
New matte finish, new texture



Subtle, unexpected color—neutral all the way



The "polished" mouth—shaped, defined with color



All-out accent color, for a change

Gold-on-gold—a new iridescence

A NEW RA

# NIGE, A NEW EASE

## NIGHT DRESSING

AT LAST! NOW YOU CAN FIND EVENING LOOKS THAT ARE "DRESSED" BUT NOT ALL-OUT FORMAL. THE DEGREE OF "DRESSED" VARIES. BUT THE LOOKS ARE ALL EASY, LOW-KEY, ATTRACTIVE. AND HARD TO MISS IN A CROWD

Sum-up of what we mean—this simple, shaped satin cardigan; romantic-collared white silk blouse, tuxedo-striped grey flannel pants. There's a certain sportswear ease in the way these pieces move and fit. But the effect is very pretty, very polished . . . and the impact is built-in. By Christian Dior Sportswear. Jacket, about $190. Blouse, about $110. Pants, about $130. Late October at Saks Fifth Avenue; John Wanamaker; Joseph Shoe Boutique, Chicago; Sakowitz. These two pages photographed in the beach house of designer Francisco Kripacz. Hair, these eight pages, Didier Malige of Jean Louis David, Garren at The Plaza; makeup, Vincent Nasso, Sophie Levy of the Pipino-Buccheri salon. For details, accessories, see next to last pages.

Arthur Elgort

NOTHING GOES AS FAR AS
A DINNER SUIT OR
EASY-TO-MOVE PIECES.
NOTHING HAS MORE CHARM

Arthur Elgort

Now a black velvet dinner suit, *opposite,* has a soft, shaped jacket, a feathered chiffon blouse, a boa! By Marina Ferrari. Suit about $1675. Boa about $100. Jimmy's, Brooklyn; Added Touch, Pittsburgh; Hattie; Marie Leavell; Wilkes Bashford, San Francisco; Lina Lee, Beverly Hills. . . . If ultra-simple is your style, *opposite inset,* Jean Muir's V-necked top (about $550) and tapered pants (about $485) could be your standby. Henri Bendel; Added Touch, Pittsburgh; Linda Dresner, Troy MI; Wilkes Bashford, San Francisco. . . . "Dressed" can be as easy-going as this Adolfo sweater, *right.* Brilliant, hand-crocheted—to wear with its own silk blouse and crocheted skirt (suit about $775). Or, the way you see it here, with flannel trousers. Saks Fifth Avenue. Concord Collection watch. . . . When you want something ornamental—but timeless—*below,* Adolfo's glittered knit suit, silk charmeuse blouse. About $950. Saks Fifth Avenue. Details, last pages.

# *AT NIGHT*
# A NEW RANGE, A NEW EASE

# *AT NIGHT*
# A NEW RANGE, A NEW EASE

The perfect answer to your demand for a look that's decorative, but not "overdone": Ungaro's terrific suit, *below*. The soft tailoring. The inventive combination of a small wool cardigan, fantasy-printed and edged in gold; a romantic black lace blouse, the trimmest wool trousers in glen plaid Jacket, about $725; blouse, about $900; pants, about $425. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Detroit, Houston. Also at Saks-Jandel. . . .



There's a softer alternative in dresses. As simple, as uncontrived as the Missoni sweater dress, *opposite*. What makes it so appealing: the pretty "jacquard" pattern of the knit, the unusual texture, the extravagantly ruffled boa/scarf. (P.S. You'll see boas everywhere.) Dress, about $465; boa about $205. Bloomingdale's; John Wanamaker; Marshall Field's (dress only); Bailiet's; Neiman-Marcus; I. Magnin. Accessories, additional stores, last pages.

Arthur Elgort

NOW—A NEW ORNAMENTATION—MODERN, LOW-KEY. THE IMPACT, THE DELIGHT CAN BE IN AN UNEXPECTED MIX OF FABRICS, A STRONG CONTRAST OF TEXTURES

One of the best: Halston's black silk organza dress, *opposite,* with its pretty sleeve and collar. Just slide into it, wrap it around you. It moves as you do . . . sometimes bare, sometimes covered. And, always, it makes you feel sensational. Halston Originals. About $775. To order at Bergdorf Goodman. Also at Saks-Jandel; Lillie Rubin-South & West, Jacobson's; all Halston Boutiques. All jewelry, Elsa Peretti of Tiffany. . . The answer to any invitation could be, *left,* Gianfranco Ferrè's black silky blouse and thin thin trousers—glittered all over with Lurex. It's not a look that'll fade into the woodwork. But neither is it overwhelming. That's part of the fun . . . a little like wearing glittery socks. Blouse about $480. Pants about $500. Bergdorf Goodman; Hattie; Lina Lee, Beverly Hills. These pages photographed in the beach house of designer Francisco Kripacz. Accessories, last page.

*AT NIGHT*
A NEW RANGE, A NEW EASE

Arthur Elgort

WHAT GIVES THESE LOOKS
THAT SPECIAL EDGE—
A CERTAIN EASE; A CLEAN,
UNCLUTTERED LINE;
A DIFFERENT KIND OF DAZZLE

Helmut Newton

# The all-out Fur coat!

## A new sense of luxury...a new shape to fur

Simplicity, design that is in full accord with a man-made environment that allows ease of movement, taking away from them to be seen. So tell of a man's [illegible] —dashing and immediately glamorous. For big evenings ... for afternoon you want the luxury of the most fur, the most [illegible] Left: The new polo coat—key fur roll with line at the shoulder, a slight [illegible] through the body—in natural Canadian fisher, here over [illegible] charmeuse pants and mesh top. By Bill Blass for Maxi Fur Co., about $65,000. Yolanda, Wellesley MA; Kaufmann's, Mineral Fields (to order); U.S. Annex Collection of Amarillo TX; Robinson's, Gallopino.

*Right:* The perfect narrower coat—it starts shaded mink under the arm, "passes" as it follows the line of the body—with the softness of natural Blackglama mink. The perfect fur over black velvet pants, a long-lined top. From Christian Dior Furs, about $17,000. Nan Duskin, Bellevue; Salzwitz; Bullocks Wilshire, Northridge; Saks; Holt Renfrew of Canada.

These pages and the next—from Jean Michel at Carla, [illegible] Town of Paris. Details next to [illegible] pages

*t*

Helmut Newton

*The all-out*
*Fur coat!*

*(Continued from page 341)*

ther "dramatization" nor "documentary" in any conventional sense.

*Our Hitler* has been described as a weird blend of Brecht and Wagner in that it is both disconcertingly distanced and wildly romantic. The look of the film is resolutely avant-garde in a curiously dated fashion. The extensive use of puppets suggests the invention of the Muppets in the age of Dada; the porous backgrounds and dry-ice ground fog suggest hallucinatory theatrical effects for a Wagnerian adaptation of *Mein Kampf.*

What is most unusual about the film, however, is not its eccentric style, but its studiously warped perspective on Hitler's place in history. Far from being drenched in guilt, Syberberg seems to exult in Hitler's embodiment of the Germanic mission to provide a romantic vision for Germany and the world. According to Syberberg, Hitler was embraced by millions of people who were justifiably resentful of the seemingly spiritless Weimar Republic just as Syberberg himself is resentful of the corresponding banalities of the German Federal Republic. Hitler, he argues, is in all of us, and will remain in all of us as long as we retain the capacity to dream of some idealistic transformation of our otherwise sordid social existence.

Curiously, Syberberg has been so successful in depicting himself as a pariah in his own country that few American critics and viewers have bothered to check his ideological credentials. Leonard Bushkoff, one of the rare dissenting voices in America, has taken Syberberg to task in the *Boston Phoenix* for not properly appreciating that "the democratic process, with its give-and-take, its compromises and pluralism, its respect for others, can have a quiet grandeur of its own. . . And the true scandal of this film," Bushkoff concludes, "is not its mistreatment by German critics, but its enthusiastic reception by those from America, who seem as ignorant of what Syberberg is really saying as he is of the values of Western democratic society."

I tend to share Bushkoff's adverse attitude toward *Our Hitler*, and yet I detect in his emphasis on democratic values and pluralism the hopelessly antiquated ring of a liberal optimism in which many Americans of my generation believed immediately after World War II; that is, the belief that with the help of the United Nations, Hitlerism would be banished from the world forever. Nowadays, as Syberberg argues with his one palpable hit, though the Sorcerer from Nuremberg be dead, his spiritual apprentices are rising to power everywhere in the world.

Nonetheless, I do not wish to overemphasize the temporary media exposure of Volker Schlöndorff and Hans-Jürgen Syberberg as a measure of their ultimate importance in the New German Cinema. In the long run, the careers of Rainer Werner Fassbinder, Werner Herzog, and Wim Wenders have provided a more substantial underpinning for the German cinematic "miracle" than that of Schlöndorff, whose work tends to be more calculatingly conventional, or that of Syberberg, whose tediousness, garrulousness, and lack of any recognizably filmic inspiration has been obscured by a freakish publicity coup. To make matters more complicated, Fassbinder, Herzog, and Wenders have very little in common with one another, nor with any of the other new German directors waiting in the wings, most notably the celebrated German novelist and dramatist Peter Handke, whose first personally directed film, *The Left-Handed Woman*, teeters on the very thin line between the artist's alienation and the audience's boredom.

What binds together the films of Fassbinder, Herzog, and Wenders is their seeming lack of awareness that a Hitler ever existed. Their art is genuinely and unaffectedly post-Hitlerian. Fassbinder was not even born when Hitler died, Herzog was not yet three years old, Wenders barely a year old. They all grew up to the strains of American jazz, and were not overly aware, as was the somewhat older Syberberg, of the glorious heritage of Wagner and the German Expressionist Cinema of the 'twenties.

Despite the fact that they function as relatively esoteric directors, both Fassbinder and Wenders seem to share an ironic appreciation of such American "pop" directors as Douglas Sirk, Howard Hawks, John Ford, Samuel Fuller, and Nicholas Ray, among many others. *The Marriage of Maria Braun*, Fassbinder's (and Germany's) most profitable film to date, has been described as a *Mildred Pierce* with a grotesquely unhappy ending, and its star, Hanna Schygulla, the most electrifying female personality to emerge from the German film industry since Marlene Dietrich, is presented in most of her stills with the same flash of stockings-and-garters sensuality that characterized Dietrich in Josef von Sternberg's *The Blue Angel* more than half a century ago. *The American Friend*, Wim Wender's film, is based on a novel by Patricia Highsmith, the same author who provided the source novel for Alfred Hitchcock's *Strangers on a Train.*

## Can films incite terrorism?

Werner Herzog's career is quite distinct from both Fassbinder's and Wenders's in that it seems to consist of a spiritual quest for a new realm in which disaffected human spirits can make fruitful contact. Herzog is thus the Herman Hesse of filmmakers, and his own personal legend of nonconformity is consistent with the bizarre figures, misshapen, deluded, and deranged, that populate his pictures. His flair for strikingly original imagery reflects his search for a new Eden, but his feelings for narrative seem feeble and half-hearted. His "stars" have included dwarfs (*Even Dwarfs Started Small*); a mentally disturbed actor (*The Mystery of Kaspar Hauser, Stroszek*); non-actors under hypnosis (*Heart of Glass*); and Klaus Kinski (*Aguirre, the Wrath of God; Nosferatu; Woyzeck*), the most hauntingly sinister and magnetic acting presence in German films since Conrad Veidt in the 'twenties.

Although the New German Cinema did not begin attracting any extensive attention in America until about 1977, the groundwork for this renaissance had been established in the 'sixties with a German government policy to subsidize artistically worthy film projects. Many of the new German filmmakers have moved freely from theater to cinema to television on what by American commercial standards is an economically and esthetically marginal level of operation. Nonetheless, most of these anti-bourgeois "rebels" have yearned to emigrate to Hollywood, and Wenders has succeeded in securing Coppola's backing for the life story of the mystery writer Dashiell Hammett.

The fact remains that the New German Cinema has emerged as the most stimulating new "movement" in film since the French *Nouvelle vague* erupted in the early 'sixties. Fassbinder, by far the most prolific of the German filmmakers, turned out so many films in the 'seventies that it may take all of the 'eighties to digest them. Eventually, even the cinema's most dedicated intellectuals may tire of the current vogue for German pessimism and strangeness. Fassbinder's avowedly homosexual sensibility will never completely enchant mainstream tastes. A journalist from *Der Spiegel*, one of the most influential German publications, once scolded me for having praised any of Fassbinder's work after *The Merchant of Four Seasons* in 1973: "Don't you realize," he insisted, "that people like Fassbinder are responsible for the Baader-Meinhof gang."

Siegfried Kracauer's *From Caligari to Hitler*, one of the most insidiously influential film books ever written, has convinced too many people that the celebrated German Expressionist directors of the 'twenties had paved the way for Hitler by depressing Weimar audiences to such a degree that they willingly abandoned "democratic" values. Could Fassbinder, Herzog, Wenders, Schlöndorff, Syberberg, and the others be paving the way for some new Hitler—or perhaps, from the other end of the political spectrum, some new Stalin?

What has generally been overlooked is that the German Cinema after World War II turned out a great many repentant, cautionary movies about the evils of Hitler and Nazism, and most audiences yawned. What was lacking in these movies was personal flavor and stylistic conviction, qualities that are hardly lacking today. For their own part, anti-Nazi American audiences preferred their own self-righteous treatments of the subject from *The Diary of Anne Frank* and *Judgment at Nuremberg* down to the pure hack work of (television's) *Holocaust.* In the 'fifties, however, anti-Semitism resurfaced on the Right in America in the guise of anti-Communism; and, in the 'seventies, anti-Semitism resurfaced on the Left in the guise of anti-Zionism. What then was so uniquely monstrous about Hitler in the final analysis? Algeria and Vietnam were cited as Hitlerian traumas for France and America, and Marcel Ophuls' *The Sorrow and the Pity* and *The Memory of Justice* contributed to a new, ethically relativistic treatment of the Nazi era.

The "rise" of the New German Cinema may therefore be said to coincide with a decline in moral zeal here in the United States. Distasteful as the news may be, it is being delivered to us with brilliance and panache by a group of very creatively disturbed artists. And the news is this: the West is undergoing a spiritual crisis of such magnitude that some unspeakable horrors may be in the offing. There may not be as much Hitler in all of us as Syberberg believes; but, in my view at least, there is a great deal more of Maria Braun in all of us than we would have suspected only a few years ago. ▽

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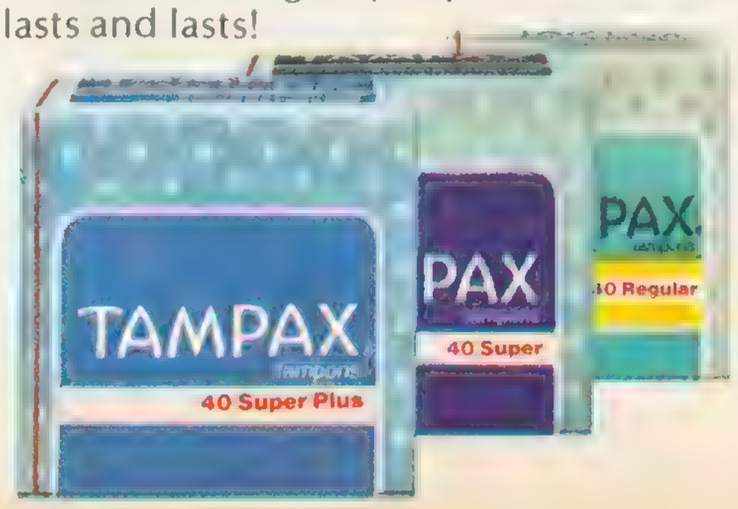
Just one small dropperful of water on the tip of our Tampax tampon and you'll see it immediately expand. That's because of our highly absorbent fibers. They absorb in seconds and give you protection that lasts and lasts!




### MIDNIGHT AT THE OASIS! SURE, WITH US YOU'RE COMFORTABLE!

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Biodegradable and flushable—both the Tampax tampon and its applicator! And no petrochemical sponges or potentially irritating "deodorant" scent.

**Tampax Super Plus. It's got all the "pluses" you and your fashions need!**

**Also Super and Slender Regular absorbencies.**

## TASTE

*(Continued from page 318)*

first, into the water boiling on the stove. (My mother couldn't do it; nor, still, can I.) And on Friday nights, like the neighbors to the east and west and south and north of us, we sat down to codfish cakes, the starting point for all the *brandade de morue* and *bacalao* I was to taste in years and countries yet to come.

Eating. Skinny children, we were always eating, possessed by atavism, trying to consume the salt air we breathed, the salt water we swam in. Then I could not have given a name to that hunger, which had little to do with appestats or empty stomachs, but now I see it was a kind of lust, at one with our passion to see and sniff and hear and touch this fresh new world, this world of salt into which we had been born.

Someone told me once that she never trusts those who do not like to eat. I trust perhaps, but I do not understand. It is hard to believe the aversion is natural; rather it seems the deliberating damning of instinct, the sandbagging of a conduit to living. Eat an ear of corn and one is linked to the earth. Eat a hot dog from a cart on a hot afternoon while the sidewalk melts and buildings shiver in the sun and one is not just a walker in the city but a thread in its texture. Eat an oyster and the tang of salt and iodine returns us to our source.

There was a time when I was traveling, alone, in Turkey. My hotels were second class and my restaurants . . . they were the kind in which you point to whatever fish or skewered chunks of meat catch your eye and they are cooked on the spot. Often, I wasn't sure of what I was eating, which may have been for the best—conditioning being a way of obviating pleasure—but always, I was living on the food of the country, which made me for a while, or so I believed, that country's citizen.

Food serves too as a connection to friends, friends who may be in actuality strangers. In Siberia, for instance, four women invited me for tea. It was a most peculiar tea, peculiar at least to one who defines the meal in Western terms, and the table was piled with oranges and little dishes of jams. I wasn't hungry, but I knew that oranges were an extraordinary treat in Siberia and that the jams—one ate them with a spoon—were special, and that these women had, in a sense,

"Never trust those who don't like to eat"

killed the fatted calf for the guest. So I spooned the jams and sucked my orange dry because not to have taken their offering would have been a sin against friendship and the flouting of an ancient rite.

And sometimes food is a bridge to one's self. Hot milk dusted with nutmeg on a night when there is no sleep is a link to the child who once drank hot milk dusted with nutmeg on nights when there was no sleep. Child and adult are joined; together they are stronger than either ever was alone. Or maybe the milk brings us back to the day when there was nothing that couldn't be cured by a story told in the dark. For a moment, one lives in that country again, then emerges better able to live in the place where time has moved us.

But above all, food is joy: the joy of ripe fruit melting on the tongue, of a broth that banishes wind and chill; of a rare hamburger roofed with a slice of onion and fenced with fries and eaten on a day when absolutely nothing else will do. To give one's body joy is to give it respect, and to eat only as much as it orders is to obey its rules. Eat too much, drink too much, and one is plugging a hole in the psyche, which is lawless. But the body is not, the body has its own morality, and it is necessary only to heed its strictures to avoid the heavy head, the queasy stomach, the pounds one's frame can't carry. What is a hangover but a sentence? The body, affronted, has handed out a prison term.

There is something, though, that food is not, and that is cooking. Cooking is a skill and, in some, a talent, but it is not the message, only the medium. We make too much of cooking, as if it were an end in itself. But the end is taste: the taste of a clam quickly unbedded and clumsily shucked, of an orange that had traveled a thousand miles, of a Richebourg drunk when one was no longer an integer but a woman with a child.

When that child was christened, I hailed the day much as my own parents had hailed the birthdays of my childhood—with angel-food cake cloaked in white icing and calligraphed with pink. We drank Champagne instead of ginger ale, and there were no candles, but the occasions were, in a sense, the same. Both were milestones, both demanded ritual, and both had their sacraments. The cake and Champagne that celebrated my daughter's shriving were as magic as the water that dewed her head and the salt that puckered her lips. The water made her cry, but the salt . . . the tiny tongue darted, it licked, it tasted. Even at the beginning. ▽

## FANTASY

*(Continued from page 317)*

In addition, she is, by all accounts, happily married (she and her husband recently bought an old brownstone house in New York and are restoring it—almost, as you might have guessed, singlehandedly) and the mother of two grade-school children, who seem as cute and bright and well-adjusted as anybody's.

So why do I find this woman faintly alarming? Isn't she, after all, a symbol of what any intelligent American woman might hope to accomplish in the 1980s, provided she uses her time and energy well to achieve it? My paragon friend surely does that. As far as I can tell, no one facet of her life is shortshrifted for another. And I have never seen her looking especially tense or tired from the effort.

Neither, however, have I seen her just sitting, unoccupied, gazing into space, woolgathering. Nor can I imagine her doing so. Instead, I have the feeling that if I were to look inside her head I would see a marvelously logical highway of interconnecting roads: Roads of lists of tasks and goals; roads of plans to carry them through with speed and efficiency. In this landscape, I think, the leisurely, digressive back roads haven't been used in years; no vagrant thoughts waft through, no idle daydreams, no fantasies. It isn't that fantasies don't exist there. But there is fantasy . . . and there is fantasy.

For instance, I have seen books and articles with such titles as *How Your Fantasies Can Improve Your Sex Life,* or *How Your Daydreams Can Increase Your Earning Power.* Now, I have nothing against practically motivated fantasizing. It gets all sorts of things done: A woman changes the color of her hair because she can envision—fantasize—herself as a blond or a brunette or a redhead, and feels, and therefore looks, all the better for it. An employee plays out in her head—i.e., fantasizes—a scene in which she convincingly presents to her employer a string of cogent reasons why she should be given a raise, and is given it. No question. Constructive fantasizing can make you better-looking, better in bed, more successful in your work . . . more successful in many tangible ways. So let's not knock it.

But let's not get so carried away that we dismiss as childish and time-frittering any fantasizing that can't be turned to practical advantage. That would be a pity, for to ignore our capacity for pure, just-for-pleasure, nonprofit fantasy—the kind of fantasy that does, in fact, come so naturally to children—would be to waste a whole other, enormously vital dimension of ourselves. As William James said, "Man's chief difference from the brutes lies in the exuberant excess of his subjective propensities. Prune his extravagance, sober him, and you undo him."

In a recent interview, Jerome L. Singer, Ph.D., who is professor of psychology and director of the Clinical Psychology Training Program at Yale and coauthor of a book on the subject, called *Mind-Play,* talked about fantasizing: "In our everyday life," he said, "there is a lot of redundancy. We sit in bus terminals, we sit in subway trains, we sit in the same old room of an apartment that we've been living in for years. But the mind has the capacity to remove us from the immediate to something different . . . to something from our own past or to some potential future . . . to a great variety of potential futures, most of which we will never actually experience but which we can create for ourselves . . . [Role-playing] . . . trying on different personalities, different possibilities . . . trying on what it would be like to be someone else, living someone else's life . . . to *be* for a moment another person doesn't mean you're losing touch with reality. It has nothing to do with 'multiple personalities.' It is simply the active enjoyment of this basic ability we have to transcend—through the working of our imagination—the life we're in and to live a number of different lives almost simultaneously. . . . In the way art enhances reality, our fantasies enhance our own reality and enrich our experience."

Dr. Singer does not suggest that fantasizing is without pitfalls—it would be foolhardy, obviously, to daydream on the way down a ski slope, or at a poker table, or while trying to sell a campaign to a potential advertiser. As with all things, there is a time to fantasize. And fantasy's time is leisure . . . to stretch, not merely to ease out our tensions but to discover our Selves. ▽

*(Continued from page 337)*

most of us hope we will. She appears neat, contained, controlled—a conservative woman in more ways than political.

One looks at the whole of her and thinks of the word "becoming." And probably not since Loretta Young was swinging through her television doors weekly has a woman made such dramatic appearances, soft skirts swirling around trim knees, graceful bows tied at the still-youthful neck, sleeves fluttering on a frame that could be a model's were she only inches taller. Bespeckled hands alone betray her grandmother status; there, not even nail polish competes with the gold-and-diamond ring she wears for Ronnie.

He calls her "Mommy." She has been his wife for twenty-eight steady years, which brings to mind more of what she has: She has the inner calm to manage the whirlwind demands of public life. Her stepdaughter Maureen, when asked for Nancy's overriding characteristic, names "passivity." Nancy has, Maureen said, "tremendous control. I do not exercise that kind of control myself. I'm a lousy poker player, and I wouldn't want to play poker with her."

Nancy exercises that control when asked about the apparent distance between the stepchildren and their parents, which she convincingly denies. She reminds us that she did her part when they were young, taking them to the family ranch on weekends, and adds, "that was my courtship," underlining the sacrifice. She is pained and disbelieving to think that Mike, her other stepchild, supposedly said he and his family were not close to her any more. "I don't know whether he was quoted correctly. I wasn't there."

The suggestion is made that perhaps a couple can be so devoted that the depth of their love becomes a barrier separating them from their children. Nancy emphatically discounts this: "Patti is living at home and we've never been closer. Ron is in New York, not living at home, obviously. It's marvelous he's dancing, he did it all on his own, and we did everything to try to help him. Oh, no, there's no estrangement at all."

Maureen sees the situation differently. "They have a unique relationship, a self-contained relationship. It doesn't mean they don't care about any of us—it's just they don't need us. . . . Now, when you're growing up, it's hard to understand that, because everybody wants to be number one with the parent, and if you see you're not, you tend to think the parents' closeness is a barrier. But as an adult, I think of it as the ultimate relationship."

Mrs. Reagan has a favorite conversational theme: values, "even though it hasn't been very chic to talk about them." She mentions, among those not discussed, honesty, fidelity, truthfulness, friendship, then later speaks of the family values she espouses as a parent. Because both the older children have divorced, and both the younger have lived with someone outside of marriage, has she failed to transmit her values?

"Not at all." She is forgiving. "We never said anything about not making mistakes. Everybody makes mistakes. . . . Let the child work his or her way out of problems and find the way back." Her only visible irritation comes at the mention of twenty-seven-year-old Patti's former lover. "Why do people keep bringing that up?" She is absolutely certain the situation will not be repeated. You feel it had better not.

Another "has": Mrs. Reagan has her guard up. She peers into questions for the closed fist, imagining the punch of a future story even as she answers. Example: The statement is made that she calls herself a conservative. She counters quickly, "Oh no I don't. I don't use those labels." All right then, no labels. What does the word "conservative" mean to her? "It means conserving the best in our country, values that are the best. Conservative and liberal have gotten kind of turned around, because the conservative today believes in more individual freedom and the liberal believes in more government control." And now would she call herself a conservative? She is comfortable and answers with a sure "Yes."

Those are some of the things that Nancy Reagan has. These are some of the things she has not: She has not met discrimination, herself, ever, in any form. And she is quick to remind you that is true even though she had a career. Furthermore, she knows many other women who have never known discrimination first hand. You cannot imagine

## "Reserved and maybe a little shy"

Mrs. Reagan's putting women's inequality on her worry list. Do American women have many honest grievances? She nods in offhanded agreement. "Oh, I think there are some inequities, yes."

Could she list them? "Well, I think there has been some job discrimination. I think in terms of credit, the whole credit area." There is a pause. "Loans." Another pause. She apparently is not conversant with the problems, which probably explains how simply she sees the solution. "We all want equality, equal pay for equal jobs, the whole thing, equality for women. There are two schools of thought on how best to approach this. One is the amendment route, and one is the statute route. The quickest and easiest is by statute because the inequities vary. What is true in one state isn't necessarily true in another state; and you can zero in on the inequities peculiar to your state." This is what Governor Reagan did in California.

But suppose a governor is not as perceptive as Ronald Reagan in California? She is trusting. "Oh, I think they all are now, I do."

For those who find Nancy Reagan's judgment lacking in compassion, or her solutions naïve (her worry list does not seem to include male legislatures that have failed to redress women's grievances during our two-hundred-year existence, or the laborious prospect of correcting each unfair federal and state statute on an individual basis, or the fact that what a legislature can give it can later take away), perhaps it would be kinder to view her as inexperienced. Does she think, then, that Blacks had no need of the special protection of the Constitution? She is startled. "Well, we are all guaranteed the protection of the Constitution, aren't we?"

But Blacks did have a special amendment, written just for them. "I don't know, I don't know. I think we've made tremendous strides in that whole area. When you go campaigning in the South now, you're particularly aware of the tremendous strides they've made, actually more so than in a lot of other parts of the country."

Then could it be that because she lived a protected, affluent life as daughter of a neurosurgeon and still enjoys the financial security of a successful husband—never from the age of six knowing a day of deprivation, journeying through a life of designer clothes, servants, travel—could it be that she doesn't understand the imperatives of women not so fortunate? "No. The whole idea that you have to have an illness before you can appreciate someone who's ill is wrong." Perhaps. You know for a fact Nancy Reagan never had the disease; you wonder if she has seen the sick ward.

Because there is another "has not." Nancy Reagan has not suffered very many external vicissitudes, thunderbolts from God—or even cases of bad luck, the ordinary demons most of us face and fear. Mrs. Reagan has been mercifully spared. She has not even known anyone, ever, who had an abortion. Not a member of her family, or a friend, or the daughter of a friend. What does she think of when you mention hard times, other than the first six years of life when her mother left her with relatives while making a career as an actress? The response is slow. "There was a tough time when I was in college, when the boy I was going with was killed." Painfully slow. "Everybody goes through tough personal times in their families. I think you work your way through them and come out of them." In fairness, Mrs. Reagan is a private woman, she says, "deep down a reserved and maybe a little shy person who wants a private life."

But if Nancy Reagan has experienced little in the outer world, she has lived a rich inner life devoted to one man, her first priority, even above her children. When she speaks of him, her affection is palpable. Her shyness drops away, her answers come fast. This private woman, in her autobiography, *Nancy,* writes openly of this love: "I think you know you are in love when *you* no longer are the most important person you know, when there is someone else who is more important to you. . . . I would give my life in a minute for my husband and children, as I would hope they would for me . . . I feel lucky in that I have no doubt of my love and being loved."

What hurts Nancy Reagan most is what damages her husband, for instance, people conceiving her to be the political wind at his back, pushing him away from his early liberal, Democratic leanings. Also, people seeing him as unsympathetic, uncaring, or not compassionate. She laughs gently. "He really is the softest touch in town."

Which brings us to the last thing that Nancy Reagan has—maybe: She has an opportunity to be the country's First Lady as well as her husband's, to see their names in lights, above the title, perpetually blinking on the marquee: RONALD REAGAN AND NANCY DAVIS starring in THE PRESIDENT AND THE FIRST LADY. She looks perfect for the part. But in fact it is not a role she needs to ensure her happiness. The work she's got is the work she wants, making a home for Ronnie. ▽

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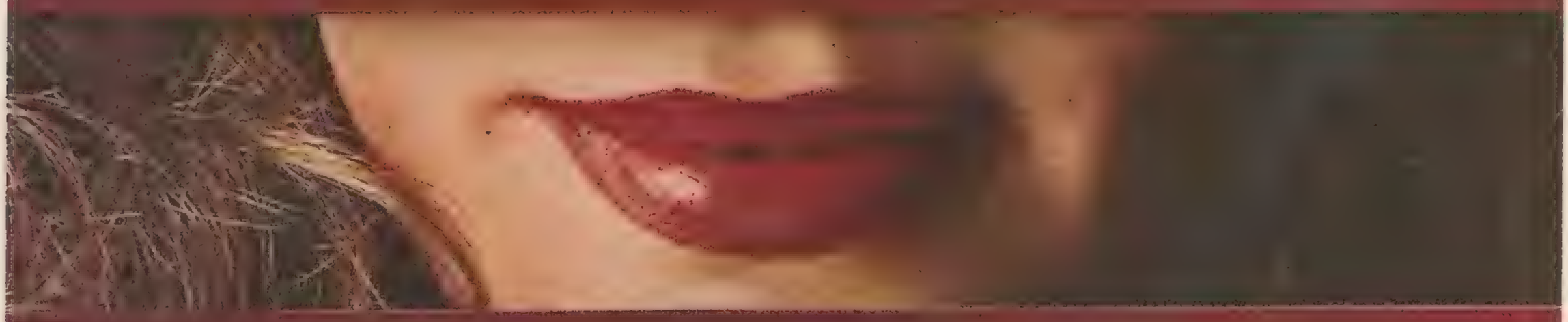

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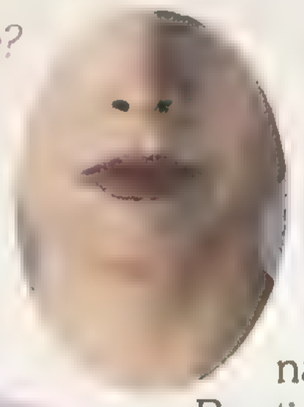

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# LOUISE BOURGEOIS

*(Continued from page 343)*

1970's critical categories began to collapse under the weight of their own inefficiency; after Bourgeois's New York exhibition of 1974, her first in ten years, critics began to offer respectful, sometimes awestruck praise.

Yale made Louise Bourgeois an Honorary Doctor of Arts in 1977; and the next year she completed an immense outdoor sculpture for a public site in Manchester, New Hampshire. In 1979, the Women's Caucus for Art singled her out for its Distinguished Achievement Award; yet she claims that her life in America has been "uneventful." The events that matter, that inspire her art to its deep transformations of feelings and materials, took place in France, near Aubusson, the center of the traditional craft of tapestry weaving.

Bourgeois's father was trained as a landscape architect. Her mother grew up in a family whose men worked in the other specialty of the Aubusson region—granite carving. The couple eloped, then looked around for a means of survival. Bourgeois quickly made himself an expert in sixteenth- and seventeenth-century tapestries. Searching them out in the estates and villas of the region, he brought back the most promising for restoration in a workshop where his wife, Josephine Fauriaux, presided over a staff of local craftswomen. At the age of ten, Louise was given the job of drawing in lost portions of the tapestries' designs. "I was always sure I was useful," she says now. "I knew that my parents and the women at the looms trusted me," an important feeling in a tumultuous household of talented, passionately energetic personalities.

It was usually the lower edges of the tapestries that had suffered the most, so the youthful Bourgeois spent much of her time drawing in the missing feet of horses and riders. "Feet have remained extremely important to me," she points out, guiding the eye to a crucial detail in each of her sculptures—the way it does or doesn't touch the ground. This always provides a key to a form's meaning.

In the years just after World War I, as Louise was entering her teens, the tapestry workshop prospered. "We never had a great deal of money, only enough so that we didn't have to worry about it. The important thing was that our work kept us in touch with art. We always had a sense of what would and wouldn't work—in design, in geometry—and, of course, we were very conscious of fashion. Art Deco, which was in the air in those days, is a completely geometrical style. Women were dressed in geometry." A photo from the 1920s shows the young Louise, all primness and chic angularity, in front of the casino at Deauville. She is accompanied by her father and her older brother.

Devastated by the passions and conflicts that swirled through her childhood, Louise spent her school years searching for a refuge. The abstract discipline of philosophy was the first of these. Bourgeois attended the Lycée Fénélon, in Paris, a thirty-minute train ride from Antony. Winning her baccalaureate in 1932, she then went on to the Sorbonne. For three years, she studied mathematics, a realm of abstraction even more calmly impersonal than philosophy. But this could only suppress her past, not relieve its resonating traumas. And, as she points out, "There comes a certain point when geometry is reduced to numbers. Nothing is visible any longer. Since I come from a family of artists, I have always insisted that things be visible."

Bourgeois was drawn from the lecture halls of the Sorbonne by the labyrinthine possibilities of the Parisian avant-garde. There, she encountered the intuitive geometries of Amédée Ozenfant and his fellow painter, Charles-Edouard Jeanneret—or Le Corbusier, as he is known in his architect's guise. Bourgeois studied at half a dozen ateliers in less than three years. Then, came Léger's "key," his comment that the artist mustn't be afraid to push geometry around a bit.

Pushing with all her might, Bourgeois arrived in New York just a step ahead of Léger himself, who stayed in Paris until the outbreak of World War II. Soon the War had sent Mondrian to America, along with such leading Surrealists as André Breton and Max Ernst. Bourgeois, who had worked as a translator in Paris, served as a liaison between these avant-garde heavyweights and American surroundings. And she kept hard at work on her own art, negotiating a peace between the memory of her past and the timeless universals of geometry.

## Art from the drama of memory

Recognition came in 1949, with a solo exhibition of Louise Bourgeois's sculpture at the Peridot Gallery. This first New York show was arranged by Arthur Drexler, another of the gallery's artists, later the chief of architecture and design at the Museum of Modern Art. Aaron Siskind was inspired to photograph the installation. Alfred Barr bought a piece for MOMA's collection. It was "Sleeping Figure," a tall, slim wooden presence suspended between two poles.

With its intimations of shoulders and a head, the figure has a distinct personality. A simple geometric form—the column—has been transformed into a totem of calm foreboding. Stirred into motion, it rocks gently without seeming to wake up. Yet, who knows? Bourgeois is not a representational artist, so the "Sleeping Figure" has no face and certainly no eyes. It may, in fact, be a watching figure, a dream presence that needn't look in order to see, a parent-god whose very existence is a way of knowing the world around it.

In her four American decades, Bourgeois has explored every corner of Euclid's geometric domain. Columns, cones, circles, squares, domes—the entire repertoire has been charged with organic, often erotic impulse. Flat surfaces curve and fold into the shapes of earth and body, cave and womb. Bourgeois carves wood, plaster, and marble. She models clay, drapes fabric, and makes casts from bronze, which is an ancient process, and from latex, an up-to-the-minute material. Some of her forms are ready-made—the marble cores of urns mass-produced for the tourist trade in Italy. She clusters them to suggest the ways people huddle together, march, and, sometimes, ostracize a member of the group.

Even though Bourgeois forbids directly biographical readings of her art, it's hard to overlook these patterns of unity and exclusion in her own career. The success of her first exhibition at the Peridot Gallery soon led to another, then to a third. As the 1950s began, Bourgeois was recognized as a charter member of the New York School. Yet, despite her achievement, she was not quite a member in good standing. She is, after all, a woman.

The New York School—it's a phrase that swaggers, conjuring up creative titans. When, three decades back, the French called Jackson Pollock the "cowboy painter," they were expressing Old World disdain for the newness, the rawness, of the American art that appeared in the aftermath of World War II. But Pollock, Franz Kline, Tony Smith, and others had shifted modern art's center of gravity from one continent to another. By the late 1940s, New York—not Paris—was the capital of avant-garde art. Even Russian-born Mark Rothko and Willem de Kooning, who arrived here as a Dutch stowaway in 1926, were assimilated to an image of tough, hard-bitten pioneers on the frontiers of esthetic possibility.

Never mind that temperaments as well as birthplaces kept anyone from fitting the stereotype very well; now that the New York School had achieved international importance, its members had to be viewed through All-American glasses. This was particularly difficult for Louise Bourgeois. First of all, she is incontrovertibly French—as her command of English shows. She speaks the language of her adopted land with an ironic clarity native to the language of her childhood. The very style of her most casual remark reveals her links to another life in another place. Further, Bourgeois had to bear the brunt of the assumption that women are biologically not esthetically creative. The two-fisted, hard-drinking clichés that accompanied New York School innovation assured that there would be no breakthrough on that front. So her first successes met resistance, not all of it external. As she recalls, "Every time I was about to show, I would have some sort of attack. I decided it was better simply not to try. It was just that I had the feeling that the art scene belonged to the men, and I was invading their terrain."

The feeling was familiar. As a student in Paris, Louise had sensed the reluctance of Amédée Ozenfant, André Breton, and others to take women artists seriously. The avant-garde on both sides of the Atlantic was providing echoes of her early family life. Her work on the tapestries had been respected, but there were slights from her father and brothers that she declines to talk about in any detail. Out of all this conflict came her first "Femme-Couteau" (1969-70)—the "knife-woman" who, as the artist says, is so vulnerable that she can survive only by presenting an image of aggressive hostility.

In all its many incarnations, the "Femme-Couteau" is blade-like. A simple geometrical shape has been transformed into a weapon, yet the surface—whether marble, plaster, or wood—seems wrapped in a soft material. Where the wrapping falls away, an image of feminine receptiveness appears. Biology is joined to geometry; self and universals are blended. Fro a moment, the conflicts played out in Bourgeois's *(Continued on page 376)*

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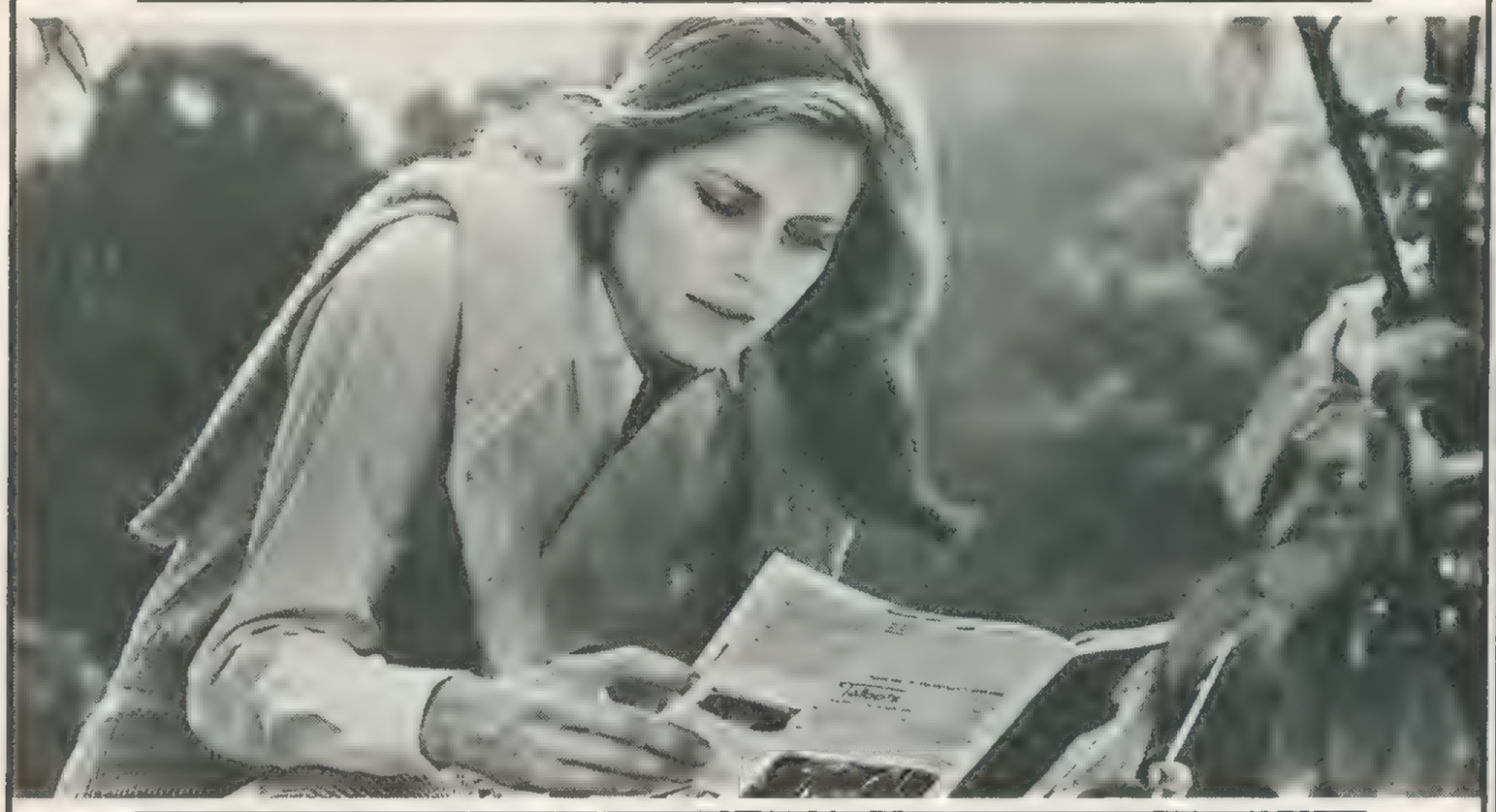

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## LOUISE BOURGEOIS

*(Continued from page 375)*

memory are stilled. Her art brings her often to these reconciliations; bitterness is left behind, and yet she remains capable of irony—especially when she talks about herself. "So long as I work," she says, "I am not particularly nice, but I am normal. I try my best, but if panic strikes then I destroy everything—myself, the others. It doesn't improve relations. So the artist becomes completely alone. A poor creature that wanders from place to place."

Bourgeois's panic comes with the loss of all meaning, even her sense of the past she left behind in France and in childhood. It is like the primal void mentioned in the first line of so many world-creation myths. Adrift in this non-place, this chaos, the imagination struggles desperately to find significance. Souls are granted to bits of raw material. Assembled, these bits become the living inhabitants of a reconstructed universe—hence, Bourgeois is sometimes compared to an animist, a witch doctor or shaman, who calls the spirits of stones to life.

And, indeed, shamanism lurks in the avant-gardes of Paris and New York. While Piet Mondrian and Fernand Léger were guiding color and line to a transcendent rationality, the Surrealists were beguiling art into the regions of dream and the unconscious. Like some of the early Cubist experimenters, they took cues from the art of non-Western cultures—the fetishes, amulets, and masks of Africa and Oceania. Barnett Newman, Jackson Pollock, and other New Yorkers added American Indian art to the list of sources. Somewhere in this pattern of borrowing and adaptations, one might hope to find the source of Bourgeois's shamanistic power, yet she says, "I'm not interested in so-called naïve or primitive masks, for example. I have a horror of masks; I wouldn't think of complicating matters with them." So, whatever connections between her art and tribal culture the viewer is tempted to make, she will not confirm any of them. Her myth is her own, and so is her art. There, she says, "Relations can be anticipated and are eternal," for the feelings they arouse are joined to the universal forms of Euclidean geometry.

But Euclid may not be Bourgeois's only ancestor in ancient Greece. Three centuries before he developed his *Elements* from those clarities of point, line, and plane that so soothed the artist as a student at the Sorbonne, Pythagoras had devised a spiritualized mathematics. He was a numerological shaman, an Aegean witch doctor, who preached the transmigration of the soul from body to body. His follower, Empedocles, turned the Pythagorean heritage into a grand vision of a universe born from the rivalry of Love and Strife. When Strife enters human history, says Empedocles, parents and children devour one another—as in Bourgeois's environmental piece, "The Destruction of the Father," which marked her sudden reappearance in the art world in 1974.

Massive, globular latex forms hung from the gallery ceiling, crowding, filling with claustrophobic gloom. Similar shapes—half organic, half furniture—stood on the floor, with cast-latex limbs of animals scattered all around. The children, resentful of a domineering father, have transformed him from

diner to dinner. "It is a very murderous piece," the artist says, with her sharp-edged understatement. "An impulse that comes when one is under too much stress and one turns against those one loves the most."

In reviewing last year's "Confrontation," a later version by Bourgeois of "The Destruction of the Father," John Ashbery noted that it centers on an altar "heaped with ceramic or plaster objects resembling breasts and other parts of the body that never got off the drawing board." The feeling of being present at an early stage of evolution is very strong. Once again, the spirit of Empedocles seems to hover nearby with his account of the fantastic forms animals and people took at the world's beginnings. Not that Bourgeois makes direct reference to archaic Mediterranean myth. In "Confrontation," she looked more than ever like a shaman-priestess in her own right, an artist with the unaided power to call up meanings from the deepest regions of our culture and our psyches. In the imaginative light shed by this environmental work, the "Femme-Couteau" shows its kinship to the massively rounded madonnas of Stone Age Europe, and yet "Confrontation" belongs completely to our moment—it was, first of all, a fashion show.

The altar with its primal forms was surrounded by an oval arrangement of cut-away, pulpit-like boxes. The audience stood or sat in these as a retinue of models, male and female, displayed gowns and other garments designed by the artist. Gert Schiff, the eminently dignified art historian, wore a chemise adorned with two rows of latex "breasts." Other men were endowed with sculptural suggestions of pregnancy. One woman, Suzan Cooper, was wrapped in the drapery of an ethereal Clytemnestra, an effect sharply accented by an electrified haircut, garish fingernails, and a scarifying monologue—all in an aggressive Punk mode. "Punks," says Bourgeois, "are rude, loud, outrageous, and anti-taste. They have contempt for authority. They are nice. They are also totally ignorant, which is sometimes refreshing."

"Confrontation" transformed that ignorance into a symbol of the original void, the primal chaos from which the world took shape. Terrors expressed by the latest street style were blended with others felt at the birth of our culture, those still-reverberating terrors built into the very notion of having a self absolutely distinct from everyone else's. "Confrontation" confronted the Western image of the individual, in the present and in the unimaginably distant past. Here, as in all her art, Bourgeois presented a drama of separateness overcome, of humanity shared, of the self in all its vulnerability reconciled to the world with its array of threats.

*Sculptures in photograph on page 343, heights 55"-79", most of them from Xavier Fourcade Gallery, New York: "Spiral Woman," 1951–52, painted wood and steel; "Quarantania," 1941–48, painted wood (one of a cluster owned by the Museum of Modern Art in New York); "La Femme volage," 1945, painted wood and steel; "Blue Woman," 1946–47, painted wood; "Figure," 1941–45, painted wood; "Persistent Antagonism," 1946–48, painted wood; "Pillar," 1946–48, painted wood; "Woman in the Shape of a Shuttle," 1941–45, painted wood.* ▽

## WATER: KEY ELEMENT

*(Continued from page 213)*

rich with iron and iodine is claimed to help bone and joint disease; sulphur mudbaths have long been "recommended" for liver complaints resulting from culinary excesses.

That these waters, relax and soothe, there is no doubt: they comfort, dispensing warmth to sore joints, aching muscles, and throbbing psyches. But just as strongly as enthusiasts have sworn by the "healing" properties of special waters, so has the American medical establishment continued to pooh-pooh such claims. The fundamental question—whether the mineral content of the famous baths is actually absorbed by the body through the skin—has never been conclusively answered. But therapeutic myths die hard and believers flock. Look at it this way: it can't hurt.

More often than not, water helps. And water, long-recognized as being crucial to nearly every bodily function (the only substance more essential to survival is oxygen), can be considered in light of its external benefits.

Water therapy—called hydrotherapy—takes many forms. For information on its benefits, we spoke to Willibald Nagler, M.D., head of rehabilitation medicine at The New York Hospital-Cornell Medical Center.

**Baths**

The most accessible form of hydrotherapy, baths are relaxing, and in this alone there is value. Carbon dioxide baths produce a prickling, refreshing sensation, which helps to stimulate circulation. Fango-baths, those with the addition of a seaweed-like mud, warm the body and can be particularly soothing to painful joints and sore muscles.

Water *temperature* and not mineral content is the key factor. The most calming baths are warm ones, approximately body temperature, 96–98 degrees. These relieve tension around the neck, shoulders, and spine. A bath that is both relaxing and refreshing would be a few degrees cooler. Truly cold-water baths have the opposite effect: they stimulate—almost jolt.

Extremely hot baths are to be approached with caution. A nearly scalding soak can have an exhausting, almost debilitating effect. And, anyone taking medication for heart disease should be extremely careful—the accumulation of heat in a very hot bath can overstress the heart.

Because water is a good conductant wet heat is more penetrating to human tissue than dry (the dry heat of a sauna, for example, produces a "surface" sweat, rather than penetrating more deeply). Because of this, a hot, wet pack carries heat most efficiently to stiff or sore muscles. Cold wet packs or ice packs, also have their uses—for muscle spasms, or to decrease the swelling of hematomas and to curtail bleeding after a fall. By placing ice packs on the injury, you cause the blood vessels to contract and the bleeding lessens.

**Water massage**

Water massage, another form of hydrotherapy, refers to any high-force water stream directed at the body that produces a massaging effect. The most common example: a good forceful shower. A needle-spray shower—a very fine spray of water projected at high force—is still another variation. And, to treat a sprain, very cold water from a high-pressure hose *(Continued on page 378)*

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# WATER

*(Continued from page 377)*

often follows ice-pack therapy: it can ease the movement of a swollen joint and "deaden" the sensory nerve transmitting the pain.

The swirling warm water of a whirlpool is a form of water massage popular with athletes and dancers. The benefit: The friction of the water—plus its heat—relaxes, loosens joints, substantially increases blood circulation. The result is said to be a comfortable sort of after-glow, much like the follow-up of an early morning jog. The only hazard: superficial fungus infections can be picked up quite easily if these machines are not cleaned properly.

**Water and rehabilitation**

The facts that the massaging effect of water soothes pain to a significant degree and that it is possible to move about in water without risking injury have led to hydrotherapy's becoming a tool in the rehabilitative medicine.

The concept of water as pain reliever is not new. During the Civil War, it is said, Confederate soldiers poured warm water into their boots, then tied the boots at the top. That way, they effectively walked on a "cushion" of water—the liquid surrounding the aching foot, preventing it from directly rubbing against the boot. Today, we use hydrotherapy in more refined ways, but the principle remains constant. Water is an excellent protective substance; our brains are surrounded by a cushion of fluid—basically water (otherwise severe concussion would be an ever-present threat); an unborn baby rests suspended in a watery amniotic sea.

"Water has turned out to be a very convenient therapeutic agent because it enables the patient to do so much more for himself," Dr. Nagler told us. "It's much easier to get normal motion in the water than out," he continued. "Out, the therapist has to initiate the motions for the patient. But nothing is more effective for muscular improvement than one's own motions.

"In addition, it is nearly impossible to move awkwardly in water," he said, "and this provides a safety factor. Because you cannot move jerkily in the water—and because all your movements become more fluid—more elegant—there is much less chance of worsening an injury. This is valuable in the case of a stiffened joint—or of any injury where regular on-land exercise can cause a great deal of pain.

"The main advantage, however, of any exercise or movement performed in water is that one must react against the resistance of the water, thereby recruiting more muscle fibers into action. Wading, for instance, is excellent therapy after a leg injury, or merely to strengthen normal legs. When leg muscles are weakened, one may start off exercising in a therapeutic wading pool. There, the water serves to support the leg, yet the muscles still have to work to push against the resistance of the water," he said.

**Swimming**

Swimming combines all of the therapeutic advantages of moving in the water, and Dr. Nagler stresses its benefits as a sport for nearly everyone.

"We are all intrinsic athletes to some degree," Dr. Nagler said. "When we want to accomplish some activity we do it—even if the muscles are deficient. One may play tennis favoring one side or another, moving differently, not using the muscles you're supposed to—and still get by. But with swimming—with water exercise in general, one cannot substitute one muscle for another." In effect, you cannot cheat yourself.

"Anyone can swim," Dr. Nagler emphasized. "For children, swimming is one of the few symmetrical sports in terms of development. Older people who have any sort of arthritis would do well to take up swimming. Unlike jogging, swimming requires a lot of energy expenditure without stressing the joints. When walking is impossible, swimming is still there."

Other benefits include the development of long, thin muscles—and the building of endurance. Swimming is also said to firm and tighten leg muscles, help prevent inner thigh "wrinkling." The old-fashioned breast stroke with a frog kick, either holding on to the side of the pool, or actually swimming, tightens the muscles as you push the water apart and together, Dr. Nagler said.

Another "side-effect": Exhaling underwater against the water's resistance is an excellent exercise for anyone, for asthmatics, in particular, strengthening the rib muscles, tightening the rib cage and abdominals.

## Does pure water have any taste?

A different aspect of water therapy is used in other forms of medical treatment. Because water is a superior heat-conductive agent, it is being used as a conductant in the administration of ultrasound therapy—a technique to soothe inflamed and irritated tendons or sports injuries, Dr. Nagler told us. Mechanical ultra-sound waves vibrate muscle tissues and create heat that warms and soothes the inflamed area. To "guarantee" that the waves will be directed at and received by the injured spot, they are transmitted underwater.

Another recent development is the use of water in the treatment of burn patients. "In the past, removal of burned skin with forceps was painful," Dr. Nagler said. "This way, dead skin becomes loosened and floats away—much less painful to the patient and eliminates bleeding points. A similar use of water is being practiced with skin grafts: there, the unsuccessful ones come off; the good ones stay."

**The water you drink**

No one can exist without water. There is hardly an internal human activity where it doesn't play a major role: primary in kidney function and digestion, lending mass to our organs, acting as a transport system for our blood, as a solvent for the food we eat, even as a lubricant to prevent friction between the moving parts of the body. And, despite our seemingly "solid" existence, the average adult is nearly 70 percent water; thin people being more "liquid" than heavier ones, babies the most liquid of all.

The maxim that one should drink at least six to eight glasses of water daily remains a valid prescription. Because water is so necessary to most of our bodily functions and because, under normal conditions, a healthy adult will lose about two and one-half to three quarts of water daily (more if you're sick or involved in strenuous physical exercise, or in very hot weather), water must be constantly replaced. Of course, some of the needed water allotment comes from the food we eat. Those foods with a particularly high water content include cantaloupe, eggplant, tomatoes, all juicy fruits—over 90 percent water, with meat and poultry up to 50 percent water.

According to Richard Rivlin, M.D., professor of medicine and chief of nutrition, The New York Hospital-Cornell Medical Center and Memorial-Sloan Kettering Cancer Center, thirst is not always an accurate barometer of water need. "The greatest risk is in a hot, dry climate, where one is just not as aware of the loss of body fluids through perspiration," he said. Dr. Rivlin also emphasized that it is foolish to cut down on water as a method of weight reduction as well as to restrict fluids following vigorous exercise, for the same reason. "After a game of tennis, a too-common pattern is to follow it with a sauna, then a cooling alcoholic beverage—all of which add up to severe water depletion—and is to be avoided," he said.

A question that has interested scientists in taste research as far back as the 1930s and '40s is the controversy over pure water: is it intrinsically tasteless? A few people say yes; however, most find pure water—that is, distilled water with everything taken out of it, to have a flat, somewhat bitter taste. This has nothing to do with water itself, but rather is the result of a reaction between the water molecules and the saliva present on the tongue, which contains large amounts of sodium causing the slightly bitter taste.

The make-up of saliva varies greatly—even within the same family. Water therefore will take on different degrees of bitterness—or none at all—to different people. Newborn babies also have a negative reaction to pure water and usually will refuse to drink it. The reason: Newborns haven't a good sodium regulation system and have a high level of sodium in their saliva. Consequently pure water tastes much more bitter to them than it does to us, which could be why infants are often fed glucose water in hospitals.

Because of this effect, while the idea of perfectly "pure" water may sound appealing, and while there is nothing wrong with it per se, one probably wouldn't choose such water for drinking and it remains a laboratory curiosity.

**Hard vs. soft water**

Hardness and softness of water refer to its mineral content—the more minerals, the harder the water is said to be. As the minerals in water give it the taste we recognize as "good water," hard water is said to be the best for drinking. Too, there is the idea that the minerals in water—zinc and manganese for example—are useful in supplying the body's essential trace metals.

Soft water is the best water to wash in—it lathers soap up quickly, rinses well. In terms of health, though, according to Linda Bartoshuk, Ph.D., associate fellow, John B. Pierce Foundation Laboratory, and associate professor, Yale University, Department of Epidemiology and Psychology, the ion-exchange device often used to "soften" water may add sodium, creating additional problems for people on low-sodium or sodium-free diets. ▽

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## FEMININE

*(Continued from page 311)*

historical talents for service and self-sacrifice from family to office.

All revolutions are immoderate and this one immoderately trounced the feminine. Women attacked the masculine mode as power-crazed and insensitive, yet forsook the feminine mode to grab a long-owed share of that power and to lay some calluses down on their own sensitivity. Of course. Women were finding their lost parts—vigor, the strength of their own desires, convictions.

Now, though, there are stirrings toward the feminine. Some of it is patent backlash—a regression, an attempt to undo history and return to a simpler time, when men were men and women were women and father knew best and mom made the best pie. Women don't *need* equality (they are better off, aren't they, under the protection of a good man). And if a woman gets pregnant accidentally, well, tough—let her suffer the consequences. This returns women to their pedestals at the sink.

Another, more benevolent sign of the yearning for the feminine shows up in a romantic celebration of Woman on a mythic and spiritual plane. Women are inventing or uncovering a female cosmology. They study Greek goddesses and Ishtar and Kali. They honor the moon as a female symbol. They poeticize women's connections to Earth and Nature and the ever-turning "cycles." Woman, one woman writer noted, is the intermediary between nature and culture. What would Jane Austen say to that?

I have certain difficulties with this kind of thinking. I am not moved to make a religion of nature sprites even if they are female. Greek goddesses were fantasies entertained by ancient Greek men, and highly ambivalent fantasies they were too. Greek goddesses do not seem pertinent to my life. Woman's mythic connection to the moon is, first, the monthly cycle, and second, the analogy: woman is to man as moon is to sun. I would prefer to identify with the sun, thank you. And let us not romanticize menstruation. That is not where our strength lies.

The purpose and the appeal of this quasi-religious femininity is to inspire pride in a culture. For my taste, it is going too far. The feminine, here in essence, undiluted by the masculine, is cloying. Reading the mythopoetic women's writing, I feel I am underwater and drowning, as, reading extremely masculine material, I gasp in thirst.

(Pure male and pure female are unnatural and biologically impossible. Even the so-called male and female hormones are found in both sexes in varying proportions. Living, real things, whether they are books or people, mix "male" and "female.")

Other women, hordes of them—though each seemingly individually—are suddenly realizing they've worked terribly hard and the most important thing they could do now is to have a family. Or they are wondering what exactly is the most important thing, where before they had known with brilliant certainty. It is perhaps with some puzzlement that they find themselves thinking: there *is* more to life than work. There is intimacy. There are love and friendship, those non-profit connections that hold the human circle together. There is time as experience—as the present moment entered—rather than time as measuring rod. There are all kinds of pleasures, soft things, sensual things. There is the pleasure of purposelessness. The pleasure of passivity—of letting things happen, not trying to control the world. The pleasure of receiving—a gift, a compliment, care.

These pleasures are not uniformly valued. They are considered "feminine" in the traditional dichotomy of male/female. They do not pay. They do not lead to concrete achievement and rewards. They seem (deceptively) easy. And yet they are essential. They balance the pleasures of purpose, of activity, of giving and doing for others.

What is new about women is precisely that they are balancing "male" and "female" in new ways. They are reconciling traditional opposites, yoking "masculine" to "feminine" and—amazing!—remaining women. They are changing the way we visualize women. The ballerina is no longer romanticized as a butterfly whose flights are effortless; she is recognized as a powerful, if exquisite, athlete. Women imagined in fiction by women are claiming their strength and freedom in one after another novel. Women in newspapers and women on the street constantly surprise. Here's a thirty-year-old woman named acting president of a first-rate college. Here are two women competing with each other for the job of United States Senator. There's a young woman, walking along with a young man, both wearing shorts and running shoes, and she's got her arm slung around his back, her fingertips in his back pocket.

There is now no behavior, no quality incompatible with womanhood. Competence, strength, generosity, wit, empathy, grace, maturity: all of these, though they might describe a (wonderful) man, can be filtered through a woman and emerge as womanliness.

For all the changes, and because of some of them, many women still feel ambivalent about their own femininity. Some worry that they are not feminine enough: the threat of being considered "unfeminine" still keeps women in line. Some worry they are too feminine, and some that they are both too feminine and not feminine enough.

Society seems to understand and sympathize with the efforts of a boy to "achieve" masculinity, but seems to believe that femininity represents no struggle. It is probably worth saying again that females do not gently, inevitably, become delicate, cross their legs at the ankles, and feel overpowering urges to clear the table.

Some women's first association with the word "feminine" is a pained memory, a moment in childhood when they feared they lacked whatever femininity required. Compared to their mothers, sisters, or best friends, they were failures. They decided not to compete—they thought they would lose, win or lose. Or they identified with their fathers rather than mothers, and the price for that choice was giving up femininity. The reward was pseudo-membership in the higher-status group, Men. Androgyny may be total freedom to roam up and down the scales of male-to-female, but it may also be a place to hide sexuality.

Others who mastered too well the attributes of femininity now steel themselves to resist succumbing to old impulses—to smile when there's no reason to smile but nervousness, to work too hard to please and be liked, to defer automatically. One woman defined femininity, angrily, as "losing yourself." Another, as "being burdened—it's constant giving, giving, giving."

Whatever the reasons for women's ambivalence about femininity, that ambivalence makes for an uncomfortable position. To reject the feminine is to reject your own kind, yourself. It gives you a wobbly base from which to move and live. It stiffens, makes for inflexibility, tightness. Whatever the feminine is now, or is becoming, it must have to do with pleasure in being female. It must have something to do with being comfortable with your adult, sexual femaleness and adult sexual female body; it must have to do with feeling comfortable in your skin and mind, in occupying yourself fully, and so taking your natural shape. Femininity, by definition, can't be other than that shape, for you.

This emerging "femininity" must be the opposite of the old kind, which was a way of playing life safe, matching a given silhouette. This new "femininity" requires invention. (How is a woman authoritative—the way a man is? How can values like achievement and intimacy coexist? Is dependency cowardice or a great leap? Is sensuality a means of attracting or a way of being?)

Whatever the feminine is now, it must have something to do with feeling beautiful—which can be scary—because women at their best feel beautiful. Women at their best also feel loving. Whatever the feminine is now, it must have something to do with loving. ▽

## SIGOURNEY WEAVER

*(Continued from page 334)*

things you do because they're a challenge." Isabel Archer, maybe? "Oh," she says, "I would love to play a Jamesian heroine." One can imagine Weaver playing just about anything—anything except a stupid woman.

In *Eyewitness*, the second collaboration of director Peter Yates and writer Steve Tesich, who made last year's exuberant *Breaking Away*, Sigourney Weaver is Tony Sokolow, the daughter of cultured Russian emigrés. A TV anchorwoman covering crime and other aspects of dirty pool, Tony Sokolow becomes involved in a murder and . . . the rest is hypothesis: Yates, Tesich, and Company are guarding the plot as they would Fort Knox. Weaver calls the making of the film "such a happy experience"; it also gave her the chance to work with her idol, the great Irene Worth, who plays her mother.

"I never got to talk to her [Worth] about technique. I wish I had—the way everybody works is mysterious. The process of doing a role is a mystery, and I respect it very much. I like doing films, but they make me want to ricochet back to the stage and get back that sense of process and momentum.

"I always used to think of myself as an actor rather than an actress because the latter seemed to involve feather boas and the former, craft. Acting is a job, and a very interesting one. The brouhaha that goes with it—the interviews and such—have nothing to do with acting."

Did she always feel she'd be a success?

"Well, one has to feel that one will be a success or one won't persevere. And," Weaver states emphatically, "perseverance is *very* important." ▽

## ANNALEE NEWMAN

*(Continued from page 345)*

Central Park or the water, which Barney loved so much to look at."

Although Newman was among the first artists of the New York School to paint entirely abstract pictures, discarding imagery of any kind for pure sensations of color and light harmoniously fused, he was throughout his life a nature lover who visited Thoreau's Walden Pond on his honeymoon with Annalee in 1936. Later, the Newmans studied ornithology together and visited bird sanctuaries. The closeness of their relationship made it extremely difficult for Annalee to leave the modest West End Avenue apartment they had lived in until Newman's sudden death following a heart attack in 1970.

As the neighborhood began to deteriorate, Annalee's friends begged her to move, yet she clung to the monastic and scholarly atmosphere her husband had created: an enormous library with his voluminous correspondence and his collections of unusual rock formations and of Northwest Coast Indian art (of which he was an early admirer), his photographs, and memorabilia of his life as an artist and as an intellectual provocateur. Newman once challenged art historian Erwin Panofsky to a duel of wits regarding the Latin spelling of the title of his painting "Vir Heroicus Sublimis." It was generally conceded that Panofsky lost.

When Annalee Newman decided to move, she needed room not only for Newman's paintings, which she wanted to have surround her, but also for his library files and collections. Although he loved fine craftsmanship and quality generally and, in fact, introduced Annalee to antique furniture through his purchase of a William and Mary gateleg table at a time when it was a wild extravagance, Newman himself preferred standard office furniture to period pieces. Their West End Avenue apartment, consequently, was filled with office paraphernalia.

Annalee has kept some of Newman's favorite pieces: a bookcase that he made in the 1930s and the wooden swivel chair he liked; but, since she had decided that her apartment was to be above all a setting for Newman's paintings, she felt that its furnishings should also be beautiful. She wanted to maintain a consistent style, however, so that the furniture would not detract from the paintings. To achieve her ends, she asked a New York interior decorator, Hester Diamond, who is also an old friend, to help her. Annalee had always loved Queen Anne period English antiques. She felt that these sturdy eighteenth-century pieces with their full unadorned sculptural forms were in keeping with her desire for simplicity. She chose a blue and white color scheme inspired by the blue and white Chinese rug Newman himself had purchased, which is now in the library. For the living room, Annalee and Hester searched for two years for another matching rare blue and white Chinese rug, which they finally found in Paris. The furniture, upholstered in a rich Prussian blue close to a color Newman himself used in several paintings, was bought from antiques dealers and at auction over a period of years, during which time Annalee became something of an expert in English period furniture. Through Newman, she had become interested in primitive art. When she came across two unusual pieces from Madagascar, she decided they were the only sculptures she would have in her new home.

Although it was extremely difficult for Annalee Newman to start a new life following her husband's death, she has found new energy in a variety of ways. The Barnett Newman Foundation was established to promote research and writing on her husband's work. She is also active on the Columbia University Fine Arts Council, helping to raise funds to endow the Meyer Schapiro Chair in Art History, and as a member of the board of the New York Studio School and of the art committee of St. Peter's Church. "It is still hard for me without Barney," she says. Then, pointing at the spendid paintings on the walls she adds, "But, of course, he is still very much here." ▽

## BEAUTY COLLECTIONS

*(Continued from page 352)*

retard visible signs of age. This means it's even more vital now that a woman chooses the right products for herself, for the wrong ones—treatments as well as makeup—can clog pores and cause skin deterioration. We spend an incredible amount of time and money on labels, but women must get into the habit of reading and understanding them. We intend to bring the most advanced skin care to as many women as possible at an affordable price." (Revlon's European Collagen Complex—"a genuine advance in treating skin's vagaries," says Paul Woolard—will soon be here, widely distributed throughout the country.)

What makes the difference in makeup now? A new intensity (*not* gloss) built into color formulations, a strong belief—as voiced by Joe Ronchetti, president of Elizabeth Arden—in "a return to incredible glamour as makeup is used as an element of escapism . . . different palettes for women to achieve the 'difference' that's necessary after a long day at the office (soft, feminine), finished, polished (for a late party), full, 'natural'-looking coverage (for the next day). Because women are more knowledgeable, they're not only looking for fast application but for long-wearing quality products. Because they're more assured, they're wearing *more* color, blended to look 'softer' in a prettier kind of way."

Makeup is an accessory to fashion, and the relationship of color in clothes and makeup is no coincidence. At Chanel, they're well prepared: Dominique Moncourtois, the creative spirit behind Chanel beauty, Chanel fashion designer Philippe Guibourgé, and executive director of marketing Chanel beauty Jean Hoehn meet every two months to coordinate fashion/beauty color relationships. "Our commitment to the 'eighties," says Jean Hoehn, besides "a minimum of products for the maximum result in skin care . . . is a further move into subtlety in makeup: matte—but never flat; improved textures to attain vivid effects that are sheer, not transparent, and 'more malleable.' One example is our new Joues Contraste Powder Blush,

### Coming: "sit down" beauty counters

to be continued in face powder, an important future element. We're thinking of coral, shrimp, bone, nude—again because of their malleability/adaptability."

The description "European" when attached to a new product for the U.S. has long stood for something special in skin care. Why? Because it's taken for granted European women are "into skin care," believe in it, practice it.

Now, according to John Ledes, editor and publisher of *Cosmetic World* and *Beauty Fashion*, the leading cosmetics trade magazines, "Consumer interest here in skin health is reaching French and Japanese levels. The American woman has always been a world leader in color, is increasingly fascinated with fragrance, and now is ready, willing, and eager to know (and buy) *more* for her skin."

Leonard Lauder agrees. "In the forseeable future," he predicts, "to fulfill the demand for individual attention, there will be more and more 'sit-down counters' across the country where women will be prepared to spend time to listen and learn from highly trained beauty consultants. And just as the beauty consultants will be 'specialists,' so many products will be directed to do specific jobs . . ."

Margaret Hayes, associate general merchandise manager of the Saks Fifth Avenue stores (it's estimated Saks sells approximately fifty million dollars worth of cosmetics annually) sees with a cool, professional eye the increasing trend toward more sophisticated skin care that "takes time to understand and appreciate . . ."

The upsurge in the number of women buying high-priced treatment products is easily proved at Saks, where, as Margaret Hayes points out, "even the advent of Estée Lauder's Prescriptives hasn't had any effect on our Erno Laszlo or Clinique business. On the contrary, all have spurted ahead . . . this means there are many more women now looking for new treatment ideas . . . while other consumers remain loyal to their regular regimes. Frankly, I don't have a 'profile' of this new customer . . . she may be someone who likes to experiment or she may be looking for something for a particular skin problem which to date she hasn't found."

Saks has the largest Erno Laszlo business in the world, and 80 percent of Laszlo customers, Margaret Hayes says, are between twenty and thirty. Started over fifty years ago by the celebrated Hungarian Dr. Laszlo (and brought to Saks in 1967), his soap-and-water and "plus" and "minus" regimes are still as rigidly adhered to as when he was alive. In one sense, he pioneered the 'sit-down' counter Leonard Lauder predicts will be a regular part of a department store's cosmetics area—except Laszlo products are usually sold from behind an elegant desk, where a Laszlo expert takes over the decision-making, once you decide to "put your face in their hands."

Many people are surprised to learn that Shiseido of Japan, the oldest beauty company, is also the largest as far as beauty products sold in stores are concerned. (Avon,

not sold in stores, is the largest of all.)

Is it because Shiseido spends fifty million dollars annually on research and development? Or—perhaps more to the point (a point we are moving toward here in the U.S.)—is it because of Shiseido's uncompromising attitude regarding *training* for the girls who sell their products? Once selected (competition is stiff), everyone spends a compulsory forty-five days at a special training resort outside Tokyo on the Izu peninsula, studying not only Shiseido skin care and makeup, but anatomy, physiology, diet, exercise, and many other aspects of beauty. Once a series of tough exams are passed, the by-then thoroughly trained beauty consultant is allowed to take up her position behind a cosmetic counter, but not before! And she must return annually for a refresher course. Now in the U.S., key Shiseido training directors are also sent to the Izu peninsula.

With the exceptional attention the Japanese pay to detail, it's no wonder Shiseido has noted and is presently acting upon the American woman's new awareness of skin care—the basis of their business where two-thirds of all sales are treatment related. For the first time, Shiseido is building a manufacturing plant here (until this decision, everything was imported from Japan). As Takanori Takeuchi, president of Shiseido Cosmetics (America) Ltd. says, "It is only in the last five years we have appreciated that American women are more receptive to foreign cultures, to basic skin behavior rather than to cover-up policies. The Japanese woman spends more of her income than any other woman in the world on skin care . . . now we see the American woman following that example . . ." Andrew Philip, executive vice president, tells us that through advanced Japanese technology in the early 1980s, Shiseido will introduce a "revolutionary" new skin system here, "based on principles other than cleansing, toning, and moisturizing . . . more directed toward stimulating and energizing the skin to work harder."

With more and more input from abroad—from Shiseido in Japan, the giant laboratories of Lâncome and L'Oréal in Europe, a new commitment here on the part of the established Monaco house of Lancaster, which was among the first to "commit itself to scientific skin care products," says Anouchka Ferrer, Lancaster's national training director—the American woman's skin (including the skin on her body) has never received more attention. Milton Samuels, president of Germaine Monteil, makes another point. "With the increasing number of working women, time is a precious commodity. Today, companies must be able to back up their claims with multi-faceted products that pack in a lot of benefits for a reasonable price and *perform.* Our emphasis is on time-saving, flexibility, and cumulative effects. . . . We've always seen a future in masks (where skin is at its most receptive to receive benefits) and early in '81, we'll be introducing a new one based on what we feel we know about the active working woman and her requirements."

Homegrown giants like Avon, Almay, Max Factor, and Frances Denney now all have strong or stronger skin-care mandates. Avon, with 1.2 million representatives in thirty countries, follows this emphatic credo: naturalness with style. As Phyllis B. Davis, group vice president, product planning and quality, describes it, "The woman of the 'eighties no longer has to make a fundamental choice as to who she is/what she wants . . . homemaker, businesswoman, school teacher, sports girl . . . she can be who she likes, when she likes, and she has the confidence to strike out for what she wants . . . in the looks department, *performance,* not 'psychology' or pretty promises from her products. She doesn't want to look old before her time, which is why the Avon Envira Skin Care System products have been introduced with sunscreen. We know we have to deliver *wear* and *care* at the same time—in fact we have a patent pending on our Ultrawear Nail Enamel, in terms of its hardness factor."

Almay, the well-known hypoallergenic cosmetics company in mass distribution, is on the move . . . in a position of strength because, although all cosmetics companies of substance obviously spend big dollars testing the efficacy and safety of their products' fragrance—often used to mask less attractive ingredient odors—can be tricky, causing sudden breakouts/skin disturbances, although not necessarily caused by "allergies." Almay has a fifty-year history of fragrance-free products to substantiate—among other things—their hypoallergenic, "less likely to cause allergies" and irritation-free claim. As Ed Wilson, president and chief executive officer, puts it, "We are accomplishing objectives in both color and care but we are definitely making a commitment to skin care on a much wider scale." Without deviating from their "as pure *(Continued on page 385)*


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## BEAUTY COLLECTIONS

*(Continued from page 383)*

as possible" position, their research promises to deliver some new benefits as far as the allergy/irritancy-prone are concerned.

This month also sees Max Factor (once almost a generic name for makeup) switch direction with the introduction of Living Proof Skincare System, a much-documented, researched, hypoallergenic, "clinically tested" treatment line. It's also "living proof" of what can happen when a cosmetics house, with its own subsidiaries (the well-established treatment houses of Orlane and Halston) is taken over by a giant, in this case, Norton Simon.

As Linda Wachner, president of Max Factor (U.S. Division), explains, "Living Proof was researched and tested internationally. The results are dynamic. It affirms our innovation and product quality."

Robert Kamerschen, worldwide president and chief executive officer of Max Factor, Orlane, and Halston, continues the story with this comment: "The foundation of any beauty is skin condition, and this aspect of the cosmetics business has been a void at Max Factor. Living Proof is our re-entry and commitment to top-quality skin care. We have trained special beauty consultants for the line; in fact, we're the first cosmetics company to use the Xerox Learning Group, specializing in developing training programs, which means a consumer can receive maximum information in minimum time.

"A specific point of view is the key, and each of our companies has its own. Obviously, Orlane's major thrust is skin care on the most serious level. We've introduced many institutes (based on the world-famous Paris Orlane Institute) all around the country; there are ninety-five in department stores and women's specialty stores already, where consumers can telephone for appointments to discuss skin-care problems on a one-to-one basis. Because of Halston's tremendous fashion authority, there's a strong focus here on color and fragrance. Two major color collections are planned this year, and a new fragrance for '81.

"Beauty is multidimensional today, and although each of our companies has a specific consumer positioning, each has to operate on both skin care and color levels. . . . The next step? The industry as a whole will have to address the total picture in terms of psychology, diet, exercise, face, and particularly *body fitness*."

One of the oldest American companies, Frances Denney (created in Philadelphia in 1897), was sold recently to a leading French pharmaceutical, cosmetics, and chemical group, Delalande S.A.; but Denney doesn't need French influence to tell them skin care is the name of the beauty game for the American woman in the 'eighties. As chief executive officer William Fine points out, "Women here are increasing their demands for safe and sure products, dermatologically and clinically tested. My feeling is we will see medical and dermatological foundations behind product lines, to bring about more dramatic, fast-acting surface changes. There are still a number of 'holes' in our approach to skin care in this country. Denney, we hope, will fill in a number of them in the most contemporary *(Continued on page 386)*


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*(Continued from page 385)*

way—helping, for instance, the woman who has to travel extensively, when jet lag takes its toll of her skin. We're working now on what I call a 'rest cream' that will give the skin a well-rested look within twenty-four hours."

Doctors have, of course, brought out efficacious lines in the past—Dr. Erno Laszlo as already mentioned; Dr. Nadine Payot, whose name still stands for superior skin treatments . . . and now—already fulfilling William Fine's prediction—comes a new cosmetics line, Dermáge, from a group of physicians who, following the 1977 meeting of the American Academy of Dermatology, decided to introduce products that would meet three standards: one, to avoid all harmful and/or allergy causing ingredients; two, to pay special attention to problem skins; three, to be as pleasurable to use as possible and be easily understood.

There are—and will be—an increasing number of other "specialized" lines, focusing attention on one particular aspect of skin . . . the recently launched Clientele Skin Management System, for instance, developed by a dermatologist to control and help oily skin to look as healthy as the "normal" and dry . . . and Ingrid Millet's Perle de Caviar treatment line for the other side of the "skin coin," the very dry.

Diane Von Furstenberg—no newcomer to the beauty world—is nevertheless newly preoccupied with skin care and will introduce in the second half of next year "a major new approach based on"—as she puts it—"*your lifetime* . . . through three categories: development (eighteen to thirty), enjoyment (thirty to fifty), fulfillment (fifty plus) . . . all products based on herbs and other natural ingredients . . . some to be used all your life, others only on occasions . . ."

In the last decade, sales of skin products have more than doubled—currently over a billion dollars being spent annually. There's a revival of intimate, small, informative beauty salons . . . a rash of beauty books from experts on all aspects of skin self-help . . . from Californian expert Aida Grey, from New York's Janet Sartin, from Moi on how to achieve better nails, from Marjorie Craig and Barbara Pearlman on "better bodies."

*Do-it-yourself* has given birth to *self-improve with help* and, according to the leaders

## "Personalized" skin help for all

of the top cosmetics companies, that "self-help" will be bolstered in the 'eighties by a series of remarkable skin-improvement products—ones that will make it much easier to achieve a higher standard of looks, a definite retardation in the outward signs of age than was ever thought possible.

### HAIR COLOR: A GREAT ADVANCE

What haircutting was to the 'seventies, haircolor will be to the 'eighties . . . that is the consensus from leading hairstylists/colorists around the country.

One of the most experienced haircolorists in the world is Leslie Blanchard, longtime consultant to Clairol, who believes the apparent "haircolor explosion" is a result of stepped-up, improved technology following the "hair color" scare two years ago.

"Any form of lightening, streaking, frosting, highlighting *must* use some sort of developer, involving peroxide, but peroxide isn't a word that's used anymore because lightening products have moved so far, far away from what that word suggests. Today, the word is 'developer,' and it's literally packed with conditioners really improving hair quality as it changes haircolor." He believes haircolor in the 'eighties will be used in a true fashion sense—"sometimes brilliant, vivid; sometimes quiet but with an infinite *presence* of color, subtle changes. While there will always be blond blonds and red redheads, the 'dimension' inherent in both colorations will increase believability to the point where I see many more women wanting 'to try it.' "

Robert Pearson, artistic director of all Bloomingdale's hair salons (called Beauty Concepts), predicts, " 'Makeup for the hair' is a neat phrase, and it's already here—using 'in-and-out' temporary colorings, from the 'naturals'—basic henna, walnut leaves, rhubarb, food colorings, iodine stains, to today's chemical marvels . . . there has never been a more exciting time in haircolor."

Ron Fay, colorist at the Pipino-Buccheri salon, agrees, "Colored hair doesn't *look* colored any more . . . it's so believable, it looks more 'natural' than some 'virgin' (untouched) hair. Double processing is almost nonexistent—it was always bad for the hair anyway—drying, causing hair breakage, and even harm to the scalp, in some cases. Above all, women today want easy maintenance, low cost, and—as always—the most natural-looking color."

"When manufacturers took the possibly harmful carcinogens out of haircolor products and replaced them with the latest 'kind,' more effective ingredients, haircoloring began to take off," says Constance at the Louis-Guy D' salon. One new process Constance particularly likes to use is L'Oréal's Majiblond, a one-step process that "lifts" and so lightens hair considerably without the "stripping" of pigment that used to take place with double processing. "It takes only thirty minutes to give a healthy, all-over blonding."

Jean Caste, president of Cosmair (Lancôme, L'Oréal, and Guy Laroche), emphasizing the tremendous innovations in haircolor that have taken place since he arrived here from Paris nine years ago, admits, "there have been three formulation changes with many improvements. . . ." Constance's favorite product, Majiblond, provides Jean Caste with the perfect example. "Now, it's almost a question of 'blond in a tube'—a one-step process at the salon that takes the darkest brunette from ten down to five, the brownest mouse from five to one (ash)."

Jean Caste continues, "Now just as we work for skin's sake—to increase the cumulative benefit long-term, so we also work on conditioning/protecting benefits that will stay lodged in the hair shaft. We are well on the way to a breakthrough in the temporary but still total color-switch category—added and taken away the same night, leaving hair in even better condition!"

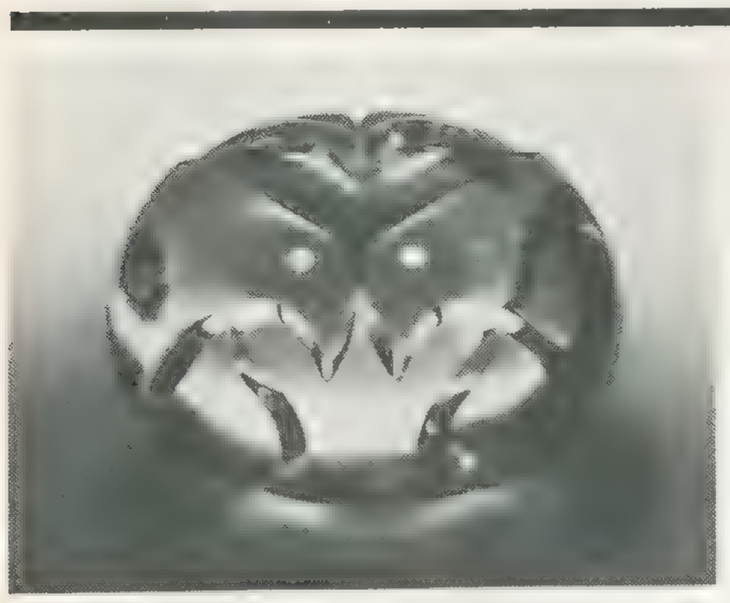
### MORE CARE FOR HAIR

There's "healthy" development in the hairspray area today, for now it can repel insects, protect hair from the sun, take odors (cigarette smoke/food smells) out of hair—as well as deliver soft long-wearing "hold."

Residuals—that's a word you're going to hear frequently when it comes to hair-care products—such as a conditioner that lasts through three/four shampoos because of the "residual" effect left behind—as in the case of Clairol's Small Miracle.

Richard Lindstrom, creative director of Pantene (owned by the pharmaceutical giant Hoffmann-La Roche) gives this overview: "Everything has been fine-tuned in the last ten years . . . polymers, thickening agents, have come into their own, so it's really possible to improve poor, thin hair temporarily . . . if the owner of the thin hair is prepared to follow a regimen. Like everything else (including exercise), there are no miracles; *your* work has to go into the regimen, too, but products can do more now, even deliver [here it comes again] residuals, which means one application goes on delivering benefits. This year or early next year, Pantene will move ahead another step with Exothermic, a self-heating conditioner that, again depending on the hair, either maintains condition or returns it." This emphasizes again the attempt on the part of large companies to help the *individual* help herself.

Hoffmann-La Roche, the creators of biotin (called vitamin H), have not used it as yet in a Pantene product, although claims have been made by other companies as to its effectiveness in the *(Continued on page 388)*



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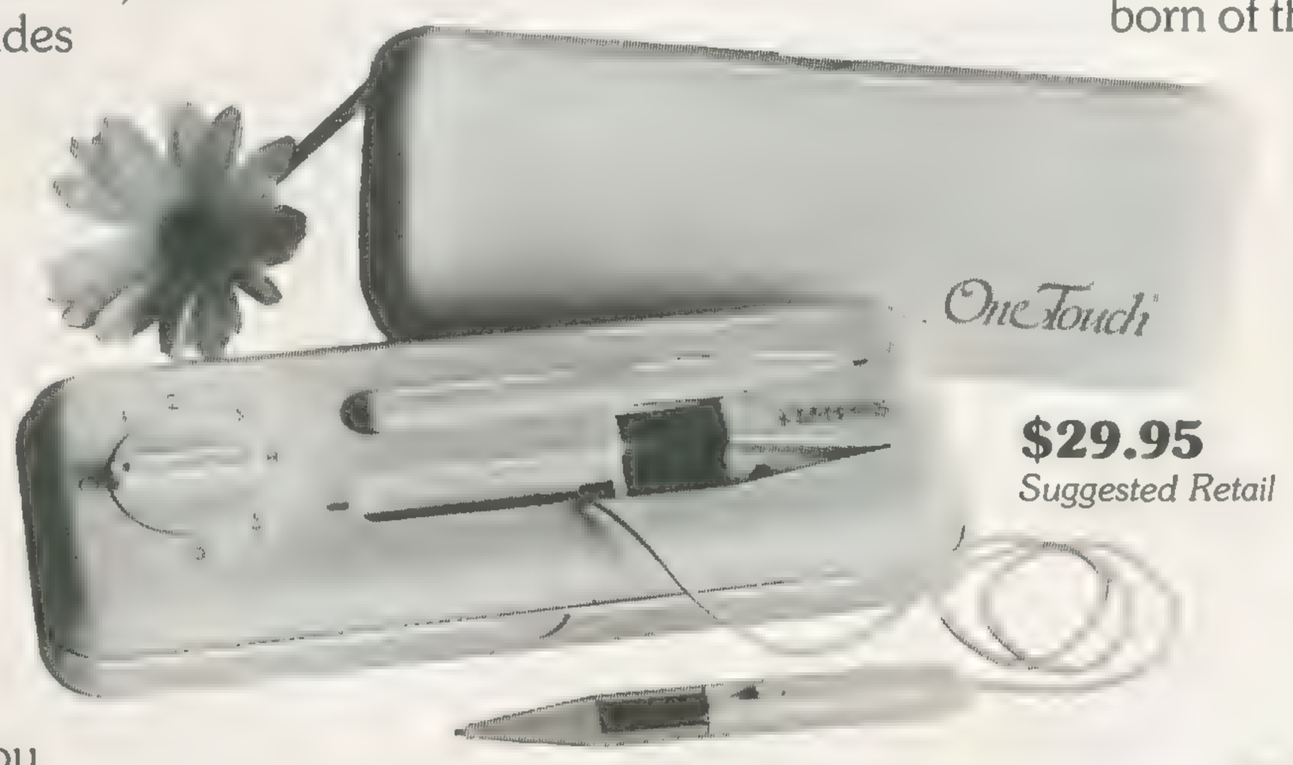


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## BEAUTY COLLECTIONS '80

*(Continued from page 386)*

retardation of baldness. Richard Lindstrom says Pantene researchers have been working with their parent company for the past three years, and tests so far have showed biotin can reduce hair loss. "When we do launch an over-the-counter product, it will be wholly laboratory documented," he says, "for Pantene protocols are the same as those demanded on ingestibles. This means our testing for non-prescription products is probably the most thorough in the world of hair care."

On the agenda for the early 'eighties: a possible Pantene move into skin care, ("We know a lot about the scalp," Richard Lindstrom says) using the latest Hoffmann-La Roche technology, blending together two ingredients never before put together.

Richard Lindstrom sums everything up: "We're *all* getting better at what we do . . . and YOU are the beneficiary." ▽

## JOY OF LETTING GO

*(Continued from page 308)*

clinical stress experimentation, in fact, advises in *Stress Without Distress* (Lippincott): "Your principal aim should be not to avoid work but to find the kind of occupation which, for you, is play." But in a comparison of overworked individuals who had driven themselves to exhaustion with other successful but healthy "overworkers," John M. Rhoads, M.D., professor of psychiatry at Duke University, found a significant difference in the ways these two groups dealt with fatigue. Successful masterers of heavy work loads were successful, too, at letting go: All were aware if they became tired—and would go to bed early or take time off at first chance. All but one scheduled annual vacations; of these vacations, over 70 percent lasted more than twenty days.

By definition, says Jay Rohrlich, M.D., assistant professor of psychiatry at Cornell University College of Medicine, a psychiatrist with many private patients from pressured Wall Street firms, true leisure must be the opposite of work. Work is goal-oriented, while leisure/pleasure is aimless; work is directed to the future, but leisure exists only in the present. Our senses define leisure, our minds define work. "If you're thinking purposefully," says Dr. Rohrlich, "you're not 'leisuring.'" If you're playing tennis to win—to self-improve—you're working. If you develop skills but then let go and experience the game, the flow of your body, the sun, the sounds, the friends: that's leisure.

Both leisure and love, points out Dr. Rohrlich in his book *Work and Love: The Crucial Balance* (Summit Books), arise from very similar instincts. Successful letting go either in love or in "leisuring" (a more positive term than "relaxation," which implies the absence of something—tension or pain) requires immersion and a loss of self. Love and emotional/physical release require receptivity, an openness of the senses, a passivity to events. "Work and ego," says Dr. Rohrlich, "are defined by boundaries. In leisure, we try to dissolve boundaries and we feel a sense of union. That's what intimacy is."

Solitude, peace, rest, quiet. They're lovely words that build passive images in our heads, images—and old stereotypes: Men are aggressive, women are docile. Men speak out, women are silent. Men go out into the world, women stay home alone. Whether it's a photograph of a model with her shoes off or an Ingrès painting of a reclining odalisque, the supine position carries more suggestive baggage for us than just the notion of a nap.

Relaxation and sex, in fact, are closely tied: relaxation as a benefit of sex, as a prelude to successful sex; it's what's lacking, often, among couples with sexual problems. Avodah K. Offit, M.D., a psychiatrist and sex analyst in private practice in New York, author of *The Sexual Self* (Lippincott) and, upcoming, *Night Thoughts: Reflections of a Sex Therapist* (Congdon & Lattès), says that, in her treatment of sexual problems, teaching patients to relax is often the crucial first step. "In sex," says Dr. Offit, "relaxing isn't only letting one's mind and muscles float. It's stimulating sexuality by stroking and holding—much in the way you tame a wild animal, getting it to quiet and to calm. Just cuddling brings on a relaxation response."

Letting go—in love, in leisure—can be threatening, implying loss of control or loss of self, an uncertain self. "Anyone confident in her own personhood," says Dr. Williams, "shouldn't have that feeling. If you don't know yourself sufficiently well to stand the idea of relaxing, you've got a problem. One that needs attention."

"I find in therapy," says Dr. Offit, "that it never works to just tell someone to let go. They don't know what to put in place of whatever they're holding onto. One has to let go of the concerns that preoccupy us—the clean house, the job perfectly done, the slight one received—all those concerns that tend to become obsessive in most of us good people. But relaxation is letting go of ordinary anxieties, not letting go of everything. Emptiness is frightening." And it's for just that reason that all relaxation techniques have some built-in focus to them; "doing nothing," in reality, is doing something—focusing on specific muscle groups, repeating a word, imagining and expanding upon a pleasurable scene. Even Thoreau, champion of solitude, saw that nature was never still.

When it comes to Americans' vacations, stillness is often the element that simply does not exist. We seek adventure in hiking mountains; we self-improve with the twenty best museums of Europe or work out at tennis camp. "Relaxing," obviously, is a word we define many ways. "You can't prescribe a type of vacation," Dr. Rosenfeld says. His realistic advice is simply to take the vacations you're most comfortable with and relax.

Dr. Williams goes further. "Find a place that has a porch where you can sit doing nothing part of the day—preferably a porch with a view of the ocean, of a lake. There's nothing like it. Go to a place where every hour isn't filled up, where you can be passive. Don't feel that you have to see every museum, climb every ruin to the top.

"Go to a museum, but pick a piece of sculpture or a great painting and just sit and contemplate it for thirty minutes or more. You don't have to really look at it; just let it become a visual mantra. Great art has nuances that can't be put into conscious thoughts, into words. Tap into that." ▽

## BROOKE SHIELDS

*(Contined from page 282)*

*The Brooke Book*. . . .As an actress who's made seven movies, two of which, *Pretty Baby* and *The Blue Lagoon*, raised many eyebrows—along with raising box-office receipts—every time their "mature" subject matter was discussed (both, in fact, received R ratings, which means that Brooke, unaccompanied by an adult, would not have been permitted to see either one). Coming up, a Bob Hope television special, a guest shot on *Circus of the Stars,* for which she learned "The Web," a complicated bit of rope-dangling acrobatics best left, one feels, to energetic fifteen-year-olds. And, an appearance with everybody's favorite Muppets, where the competition between Brooke and resident cover girl Miss Piggy will, no doubt be keen.

Given all of the above, what is truly amazing: the fact that at the center of all this activity is a fifteen-year-old girl who is unaffected, unspoiled, patient, highly organized. Her mother—and manager, Teri Shields, admits to being disorganized, a last-minute person who marvels at her daughter's unhurried efficiency: "She's packed two days before she has to leave. Her suitcases are neatly lined up by the door; and she watches my mad scramble, singing to herself." Naturally, where Brooke goes, mother goes.

It hardly seems necessary to add that Brooke Shields is a fifteen-year-old who possesses a kind of extraordinary beauty that's rare at any age. Photographer Richard Avedon first met Brooke when she was eight. The ad they shot then was for toothpaste. It was unusual, Teri Shields remembers, in that "Brooke never smiled; you never saw teeth." The photographs on these pages are the latest in a long Avedon/Brooke collaboration: she grew up, literally, under the eye of his camera. When they finished this Paris assignment, Avedon characterized her as "Baffling. Fifteen years old, she's often eleven and just as often twenty-five. It's hard to know which Brooke I'm photographing."

Indeed, it is Brooke's almost uncanny ability to project a manner well beyond her years and experience that constantly astonishes. Vogue editor Polly Mellen describes the process: "She senses instinctively when something is 'too old' for her. And then she's able to give off an extra quality, a total sophistication. But when the photograph is taken, it's over . . . she's fifteen again . . . instantly."

And while it's true that Brooke is one of the fortunate few whom the camera loves, she, in turn, loves being in front of a camera. "It's second nature to me. After making a movie, modeling is like coming home." She uses the experience: the long waits, the too-frequent crises, the commotion, as a further exercise in self-discipline—when she's not too busy studying to notice. The one role she never plays is that of star, nor does she throw temper tantrums. Clearly, that's not her style.

The nonworking Brooke? A tenth-grader. A teenager who likes being in jeans-and-a-shirt. A conservative dresser for school—"especially Tuesdays, assembly days." A no-makeup wearer—just a little moisture cream—who sometimes borrows her mother's Chapstick, cherry-flavored, and satisfies a teenager's love of makeup experimentation in her work.

Faced with the *(Continued on page 390)*


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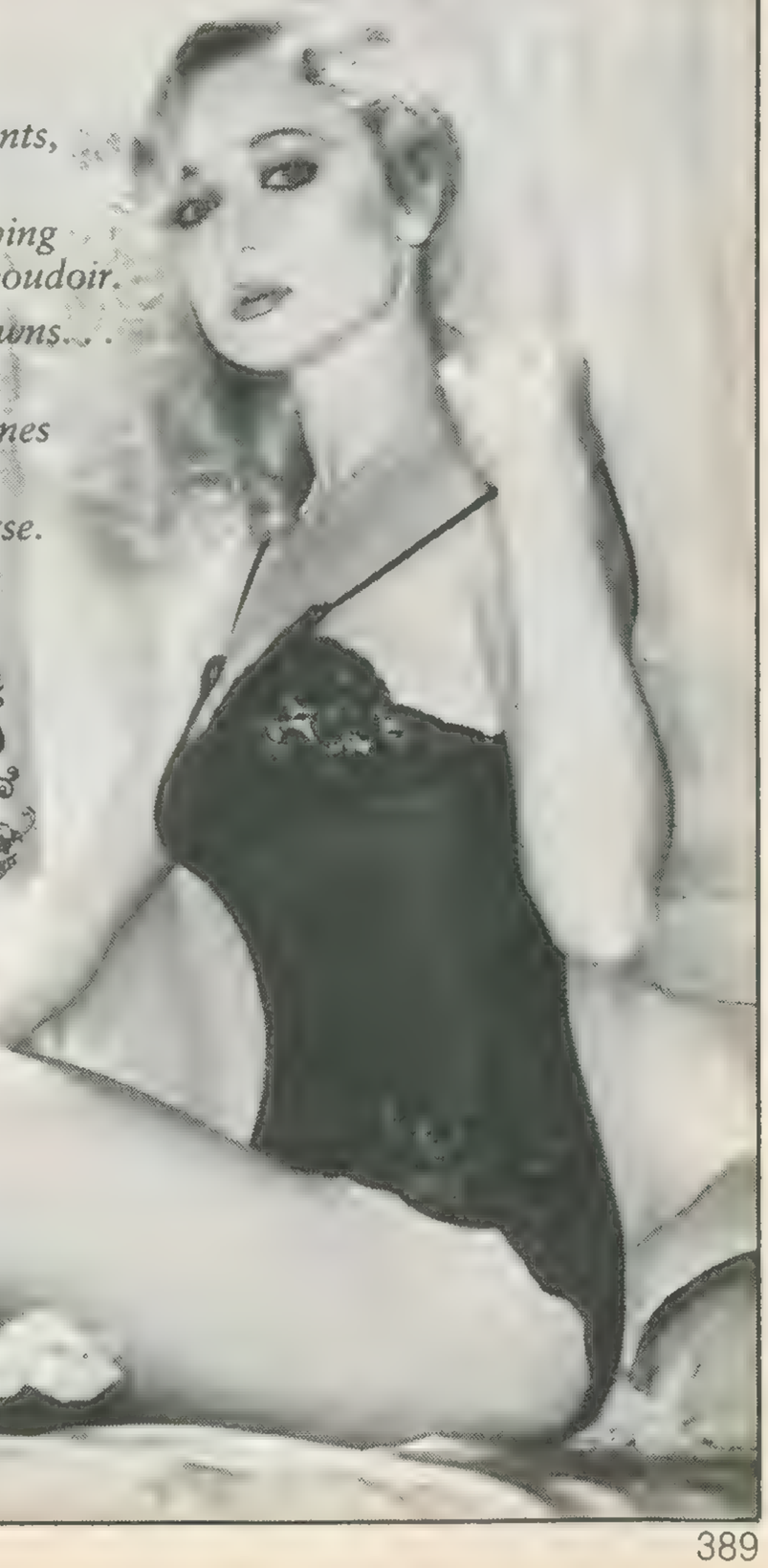

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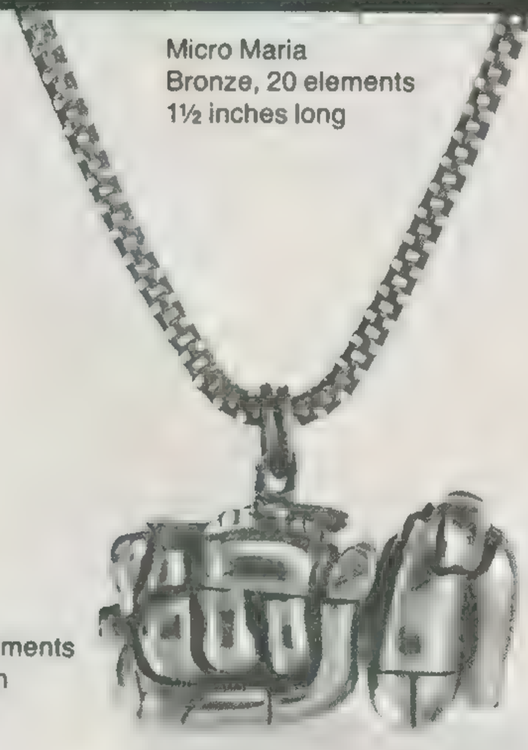

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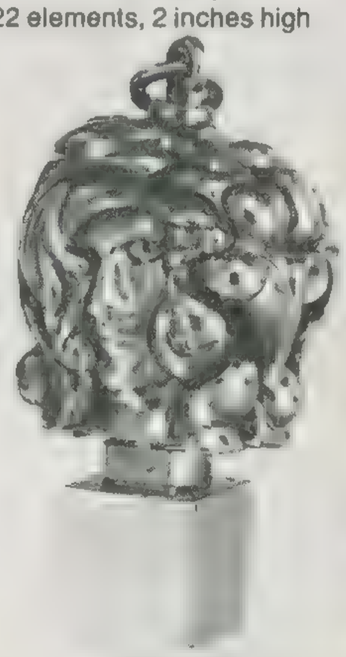

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## BROOKE SHIELDS

unlikely prospect of unlimited free time, Brooke picks, without a second's hesitation, horseback riding as what she'd most like to do. Her horse, Magic, is "special—a gift from Peter Fonda after we made *Wanda Nevada* together." Her other—equally special—souvenirs include: a charm bracelet from George Burns; a riding-boot keychain; a Miss Piggy watch; a silver Kermit the Frog charm—her mascot.

Without trying, Brooke Shields can single-handedly draw crowds—"I saw it happen again and again in Paris," says Polly Mellen. "But the people don't bother her, they just want to look." It's been happening for fourteen-plus years and, so far, it hasn't fazed Brooke. Neither do reviews—good, bad, indifferent—she leaves them and the scrapbooks to her mother. Amazing . . .

—SUSAN GREENSTEIN

## FASHION INFORMATION

**Page 112:** Missoni mohair/polyester/Lurex knit jacket ($1075), camisole ($280), skirt ($320) and boa ($165). Saks Fifth Avenue (camisole and skirt only); John Wanamaker; Montaldo's (jacket, camisole, and skirt only); I. Magnin. All prices approximate. **Page 264:** *Above left:* Antron jacket, $120. At fine department stores. Skyr (Scandia Trading Co.) turtleneck. Bogner pants. Boots, Ottorino Bossi. . . . *Above center:* Sunglasses, $34-38 (depending on type of lens) available at fine ski shops. . . . *Above right:* AMF-Head Sportswear jacket of cotton/rayon/nylon. Thinsulate insulation by 3M. $185 at Princeton Skate & Ski Chalet, NYC. Pants, $325. Soft Machine, NYC. Jerry Kott scarf. . . . *Left:* Nylon jumpsuit, $442. Pepi Sport, Vail CO; Coddington Harrington, San Francisco. . . . *Center right:* Jacket, $750. Ski Haus, Wilmington MA; The Vail West Company, Beverly Hills. Cotton-/Lycra/wool pants, Skimer, Paris, imported by Skea, Vail CO, $130 at St. Bernard Sports, Dallas. Ottorino Bossi boots. . . . *Below right:* Down filled (cotton/Dacron) parka, $800. To order at Lothar's, NYC. Bogner cotton/modal/Lycra pants. Guido Pasquali boots. All gloves, Ken Goldstein for LaCrasia. Bloomingdale's. All prices approximate. **Page 282-283:** All accessories by Yves Saint Laurent. **Page 284:** Wool jersey by Racine. All jewelry, Yves Saint Laurent. Panty stockings, Le Bourget. Ultima Lingerie, NYC; Lingerie Shoppe, Larkspur CA; Martha's Leg Fashions, Woodland Hills CA. Shoes, Yves Saint Laurent. Bergdorf Goodman; I. Magnin. **Page 285:** Blouse, fabric by Abraham. Skirt, fabric by Gandini. All accessories, Yves Saint Laurent. **Pages 286-287:** *Left:* Silk velvet (Moreau) blouse and wool flannel (Besson) pants. . . . *Center:* Burlington Hosiery. . . *Right:* Wool (Gandini) jacket, silk (Gandini) blouse, and wool jersey (Racine) skirt. Both pages, accessories by Yves Saint Laurent. **Page 288:** Blouse fabric by Abraham. All accessories, Yves Saint Laurent. **Page 289:** *Left:* Dress fabric by Abraham. . . . *Right:* Dress fabric by Moreau. All panty stockings, Round-the-Clock. All accessories, Yves Saint Laurent. **Page 290:** Dress fabric, Abraham. All accessories by Yves Saint Laurent. **Page 291:** Jacket fabric by Leonard, embroidered by Lesage. Dress fabric, Moreau. All jewelry by Yves Saint Laurent. **Pages 292-293:** *Left:* Silk jacquard chiffon blouse and silk/wool skirt (fabric for both, Gandini). Hanes Hosiery. Shoes, Ungaro. . . . *Right:* Serape fabric, Gandini. Hat, Ungaro. **Page 294:** Raincoat with raccoon lining. **Page 295:** Silk/wool Serape. All fabric, Gandini. **Page 296:** Hanes Hosiery. Sandals, Ungaro. **Page 297:** Burnoose panne velvet reembroidered fabric by Schlaefer. Silk moiré taffeta top fabric by Bucol. Silk/wool skirt fabric by Etro. **Page 298:** Dress about $1300. To order at Bergdorf Goodman. **Page 299:** Leather and wool cape at Claude Montana, Paris. Claude Montana bracelet. **Pages 300-301:** Castlebajac wool blanket coat ($900). Jimmy's, Brooklyn; Ultimo, Chicago. Zoran wool gabardine pants ($210). Henri Bendel. Ray Ban sunglasses by Bausch & Lomb. Mark Cross tote bag. Shoulderbag, Bottega Veneta, NYC and Beverly Hills. All prices approximate. Large pullman and duffel bags, Louis Vuitton. Saks Fifth Avenue. Tote bags, Fendi. Bergdorf Goodman. **Pages 304-305:** Castlebajac wool blanket coat ($900), Zoran cash-

mere cardigan ($300), cashmere sweatshirt ($275), and gabardine pants ($165). Henri Bendel; Jane Simon, Birmingham AL; The Front Room, New Orleans; Therapy, Aspen; Bonwit Teller, Beverly Hills. Bag on floor, Bottega Veneta, NYC and Beverly Hills. Bag on chair, Mark Cross. Bonnie Doon Socks. Manolo Blahnik shoes. All prices approximate. **Pages 306-307:** Clay nylon/Lycra unitard, $29. Blue cotton/nylon bouclé unitard, $32. Pink bouclé leg warmers (wrapped as scarf), $21. All by Pavlova's Pointe, NYC. All prices approximate. **Page 309:** Fernando Sanchez polyester chiffon and lace bra and tap pant. Bra, about $30; tap pant, about $50. Bloomingdale's; J.M. Cook, Boston; Frost Bros.; I. Magnin; Creeds, Toronto. Silk charmeuse kimono at waist, Shu-Ba by Holly Lueders, about $190. Bergdorf Goodman; The Twenty-Four Collection, Miami. **Page 310:** White Emba mink, hide-out reversible coat by Revillon at Saks Fifth Avenue. About $9800. Zoran sequined/chiffon/tulle T-shirt. About $440. Henri Bendel; Linda Dresner, Troy MI; Ultimo, Chicago; I. Magnin. Ken Begun earrings. Henri Bendel; Bare Essentials, Philadelphia. **Page 311:** Zoran cashmere top and pants. Top about $160. Pants about $300. Saks Fifth Avenue; Saks-Jandel; Maxfield Bleu, Los Angeles. Sonia Rykiel hat. **Pages 312-313:** OMO Norma Kamali Antron/Lycra maillot, about $40. OMO Norma Kamali Boutique, NYC; Neiman-Marcus, Beverly Hills. **Pages 314-315:** Zoran cashmere cardigan, tank top and pants. Cardigan ($310). Tank top ($160). Pants ($310). Henri Bendel; Maxfield Bleu, Los Angeles. Man's sweater at Paul Stuart, NYC. All prices approximate. **Page 316:** White Emba mink, hide-out reversible coat by Revillon at Saks Fifth Avenue. About $9800. White cashmere sweatshirt and pants by Zoran. Sweatshirt about $275. Pants about $310. Available at Henri Bendel; Nan Duskin; The Front Room, New Orleans; Maxfield Bleu, Los Angeles. **Page 317:** Waiters uniform from Eugénie-les-Bains. **Page 319:** Sweater, Ralph Lauren. Knit scarf in hair, Pavlova's Pointe, NYC. **Page 321:** Gil Aimbez for Brae Sport lambs–wool/angora/nylon sweater, about $58. Ann Taylor; Marshall Field's; Bonwit Teller. White leather jacket on chair by Leal, about $570. Harzfelds. Penny Preville earrings. Belt, Morris Moskowitz. Bloomingdale's; Macy's, San Francisco. Bag, Hunting World, NYC. Socks, Bonnie Doon. Shoes, Joan & David. Ann Taylor. **Page 322:** Cotton sweatshirt about $9. The Gap Stores. Corduroy jeans, The Jean Company by Charlotte Ford, about $48. Jacobson's; The Jones Store Company, Kansas City MO. Victor Carranza earrings. Bloomingdale's Cul-de-Sac. Bracelet, Two Winds U.S.A. Bloomingdale's. Bonnie Doon socks. Shoes, Capezio Ballet Makers available at Capezio Dance Theatre Shops nationwide. **Page 323:** Drumohr for John Mendez cashmere pullover, about $145. Henry Miller, Hartford CT; Ruth Kishline, Evansville IL. Daniel Laurent cotton jeans, about $38. Bloomingdale's. Watch by Omega. Cuff, Blair Ltd., Honolulu HI. Aurea Jewelry Creations bracelet. Boots, Maud Frizon New York and Beverly Hills. **Page 324:** Blouse, about $150. Pants, about $540. Stores, same as jacket, page 324. Earrings, Esther Gallant. At Henri Bendel. Julianelli shoes. **Page 325:** *Above:* Blouse and wool gabardine trousers, about $140 each. Stores, same as sweater, page 325. Hadley-Kalbé bracelet. Gloves, Halston for Kayser-Roth. Socks by Ditto. Diego Della Valle shoes. . . . *Below:* Blouse, about $120. Pants, about $270. Stores, same as jacket, page 325. Victor Carranza earrings. Bangles, *left to right:* Carolee Designs. Magda K. M&J Savitt. Magda K. Carolee Designs. Belt by Lady L'Aiglon for the French American Group. Socks by Electric Sok! At Bonwit Teller. Jones New York shoes. **Page 326:** Cashmere sweater, AMG Imports for Pringle of Scotland, about $180. Burberrys Ltd., NYC; S. Frosting, Houston and Austin TX. Jordache cotton jeans, about $38. Bloomingdale's. Earrings, Ciani. Echo Scarfs. Ann Taylor. Bracelet, Rafael Sanchez. Agora, NYC; Claire Pearone; Jere Scott Ltd. at Via Lusso, Chicago. Belt by Trafalgar. Gloves, Halston for Kayser-Roth. Bergdorf Goodman; John Wanamaker. **Page 327:** *Above:* Wool/silk blouse. Model's right arm, Carolee Designs bracelet. Designs bracelet, Barney's, NYC. Left arm: Hadley-Kalbé bracelet, available in fine jewelry stores. Belt, Calvin Klein. . . . *Below:* Polyester georgette blouse. Wool/polyester sweater. Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. Muffler, Dunlap Weavers. Henri Bendel; Garfinckel's. Shoes, Diego Della Valle. **Page 328:** Crewneck cashmere sweater by AMG Imports for Pringle of Scotland, about $168. Saks Fifth Avenue; Isabell Gearhart, Houston. Earrings, Steve Vaubel. Bracelets, wrist to cuff: Carol for Eva Graham. Bergdorf Goodman; Frost Bros. Terrafirma ivory and gold bangle. Carol for Eva Graham, see *above*. M&J Savitt. Bloomingdale's Cul-de-Sac. Belt, Mark Randalle King. Judi Buie Bootshop Texas, NYC; K. Barchetti, Pittsburgh. **Page 329:** *Inset:* Cashmere sweater, Fenn Wright & Manson, at all fine department stores. Trousers, Lois Anderson for Tannerway, about $250. The Backstreet Boutique, Great Neck NY. Napier earrings. Bangle bracelets, Two Winds U.S.A. and Faces of Time. Gold bracelet, Aurea Jewelry Creations. Belt, Mark Randalle King, see information page 328. Socks, Electric Sok! Bonwit Teller. Sacha-Kammer shoes. I. Miller, NYC; Hudson's. . . . *Below:* Cashmere sweater, Drumohr for John Mendez. Sweatpants, about $10, The Gap Stores. Muffler, Geoffrey Beene for Jewel Case. Saks Fifth Avenue, NYC. Necklace, Richelieu Pearls. Rolex watch available at Tourneau, NYC. Socks, Ditto Legwear. Sakowitz. Keds sneakers. **Page 330:** Cotton pants by Ball, about $62. The Merchant of Venice, NYC; Experiment II, North Miami Beach FL. Muffler, Cambrian Fly Fishers, NYC. Rafael Sanchez bangle, see information page 326. Boots, Sergio Rossi for Jean-Luc Enterprises. At Carina Nucci, NYC. **Page 331:** *Above:* Calvin Klein also at Joseph Magnin. Esther Gallant earrings. Bracelets wrist to elbow; Jane Scileppi. Anne Peerce. Shoes, Diego Della Valle. . . . *Below:* Omega watch. Bracelet by Hadley-Kalbé. Bracelet nearest elbow: Two Winds U.S.A. Bloomingdale's. White bangle by Terrafirma. Calvin Klein belt. Diego Della Valle shoes. **Page 332:** Earrings, Victor Carranza. Shoes, Capezio Ballet Makers available at Capezio Dance/Theatre Shops nationwide. **Page 333:** *Above left:* Silk chiffon/lamé tunic. Earrings, Ellen Designs for Robert Originals. Altman's. Bracelets wrist to cuff: Magda K. Two Winds U.S.A. Bloomingdale's. Kai-Yin Lo. Kruger Gallery, NYC. Shashi. *Above right:* Colony Designs belt. Elizabeth Arden Salons. *Below left:* Bracelet, see page 326. All shoes, see page 332. **Page 349:** Earrings, Benjamin-Jules Van Rouge. Henri Bendel. **Page 351:** Alex & Lee necklace Bloomingdale's Cul-de-Sac; Hattie; Fame, San Rafael CA. Jerry Kott muffler. **Page 353:** Emanuel Ungaro silk scarf, about $125. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Detroit, and Houston. Ungaro jacket and blouse, see page 360. Alex & Lee "one-of-a-kind" necklace at Obiko, San Francisco. **Pages 356-357:** Turnout, Christian Dior Sportswear division of Jones Apparel Group. Polyester/nylon jacket, wool flannel pants. Napier earrings at fine department stores. Alex & Lee belt. Bloomingdale's Cul-de-Sac; Obiko, San Francisco. Bangle nearest elbow, Magda K. Bullock's. "Jeweled" bangle by Ken Begun. Henri Bendel; Joseph Magnin. Bonnie Doon tights. Shoes, René Caovilla. Man's tuxedo by Giorgio Armani at Barney's, NYC. **Page 358:** *Left:* Silk velvet jacket and skirt. Silk chiffon top. Marieluisa Stern for Stigi earrings. Bergdorf Goodman. Magda K bracelets. Swanson's on the Plaza; Bullock's. . . . *Inset:* Rayon jersey blouse and pants. Marieluisa Stern for Stigi earrings. Bergdorf Goodman. Bracelets, Magda K. Henri Bendel. Hanes Hosiery. Anne Klein shoes. **Page 359:** *Large photo:* Wool sweater. Wool/silk skirt. Silk crêpe de Chine blouse. Jilbari Designs earrings. Belt, La Bagagerie New York and Beverly Hills. Bracelets wrist to cuff: Two Winds U.S.A. Bloomingdale's; Capri Jewelry. . . . *Inset:* Jacket and wool/silk skirt. Jerry Kott earrings. Kenneth Jay Lane necklace and bracelet. **Pages 360-361:** *Left:* Ungaro jacket with polyamide lining. DeBare Saunders earrings. Bergdorf Goodman. Alex & Lee bracelet. . . . *Right:* Missoni dress and boa also at Creeds, Toronto. F.B. Durland earrings. Kruger Gallery, NYC; Eve France, Houston. Bracelets, wrist to elbow: Terrafirma. Bergdorf Goodman. Two Winds U.S.A. Bloomingdale's. Rafael Sanchez, see information page 326. Belt, La Bagagerie, NYC and Beverly Hills. **Pages 362-363:** *Inset Left:* Blouse silk/polyester/acrylic fabric by Canepa. Pants wool/polyester/acrylic fabric by Bini. Isaac Manevitz for Ben-Amun earrings at Bloomingdale's Cul-de-Sac. Bracelets wrist to cuff: Magda K at Broomes of Broome Street, NYC. Magda K at Bullock's. Jacques Carcanagues at Jacques Carcanagues, NYC. . . . *Right:* Tights, Christian Dior Legwear. Available at fine department and specialty stores. Halston for Garolini sandals. **Page 364:** Top and pants, Bill Blass, Ltd. **Page 365:** Cuff by Kenneth Jay Lane. Saks Fifth Avenue; Neiman-Marcus. **Page 366:** Earrings, Robert Lee Morris at Artwear, NYC. Gloves, Ken Goldstein for LaCrasia. Broomes of Broome Street, NYC. **Page 367:** Zoran silk charmeuse top and pant. Top, about $185. Pants, about $210. Henri Bendel; Saks-Jandel; Ultimo, Chicago; Linda Dresner, Troy MI; Maxfield Bleu, Los Angeles. Earrings, Ellen Designs for Robert Originals. Bracelet on model's right arm, Kenneth Jay Lane. Left arm wrist to cuff: Kenneth Jay Lane. Horchow Collection, Dallas. Donald Stannard. Shoulderbag, Judith Lieber. Saks Fifth Avenue; Neiman-Marcus. Christian Dior Legwear. Available at all fine department and specialty stores. Shoes, Andrew Geller.


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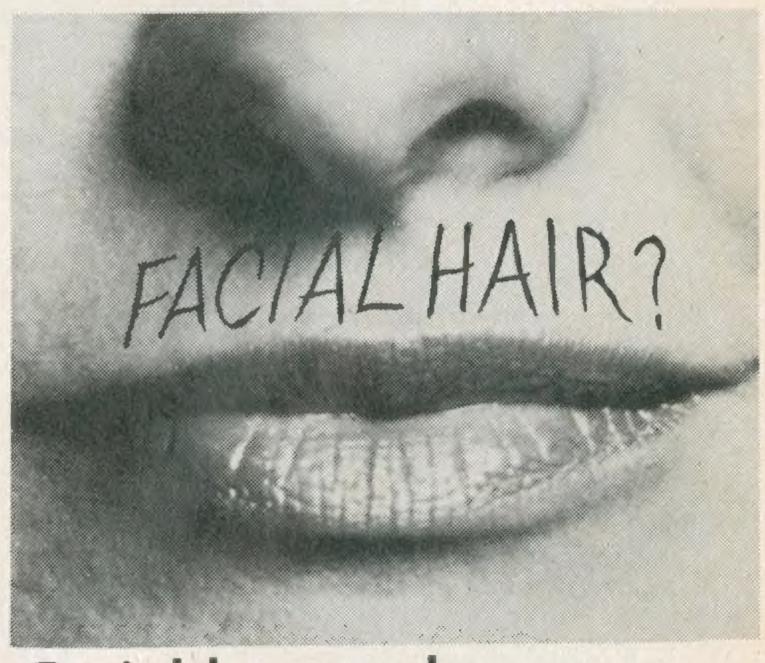


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Used every day, Moisture Whip will protect you from dryness and too much sun. To help keep you from getting wrinkles too soon.

So if you hate wrinkles, try new Moisture Whip.
The fewer wrinkles you get, the more beautiful you'll look.

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## Moisture Whip Maybelline®

It's good for you to look beautiful.

# Benson & Hedges Lights

Only 11 mg tar

"B&H, I like your style."

Reg.: 11 mg "tar," 0.8 mg nicotine—
Men.: 11 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Dec.'79.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.